NEWS IN MAP: A GUIDE TO SELF LEADERSHIP IN HIGHER MUSIC EDUCATION

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Leadership in Higher
Music Education

Contents

Introduction

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As a human trait, entrepreneurship existed long before it was defined in any language. The more modern and commonly accepted French definition is believed to have been coined in the mid-18th century. Thence, the meaning of the word has evolved and expanded to comprise a vast number of constituent concepts and ideas. The evolution and expansion of its meaning are continuous and have generated new fields of activity and learning.

While many reasons make it difficult to ascertain exactly when the concept of entrepreneurship was first adopted as a core subject in formal education, a recorded instance does exist. In 1947, Harvard instructor Myles Mace offered a "Management of New Enterprises, first MBA Entrepreneurship course."[1] Since then, tenets of entrepreneurship have been adaptedt for and incorporated into many different branches of education to provide individuals with the knowledge to make more apt and independent choices with regards to their future professional lives.

This idea took on a whole new meaning with the advent of the world-wide-web that initiated the process of decentralization of authority and power. For the first time in human history, the individual was offered greater possibilities to act independently of established systems and norms. Performing artists and composers, for example, could create independent outlets for their work and no longer had to accept the terms and conditions dictated by centralized entities of the music industry. In addition, technological advances used in conjunction with the internet have spawned new kinds of professions that did not exist prior to this development. The redirection and redistribution of centralized power have given the individual new powers and responsibilities. The cost to the individual is enshrined in an ancient saying that states "with great power comes great responsibility." What this means is that the individual no longer relies on permission or direction from a central authority but must make his or her own independent decisions. Never before has the ability to honestly self-evaluate been more important than in the present time. We are, more and more, becoming our own stewards and this requires us to take responsibility for ourselves. We have to become our own leaders.

Many fundamental aspects of entrepreneurship became the basis of a revolutionary kind of formal education that originated in the 1970s and is known as cooperative learning. This system is revolutionary in the sense that the acquisition of knowledge depends more on its gathering and processing by the student rather than its delivery by the teacher. This system of education promotes learning through active experience rather than passive acceptance. Its worth is such that it has become the model for a large number of undergraduate and graduate courses offered by foremost universities, world-over.

As mentioned earlier, the realization that the concept of true entrepreneurship cannot be entertained without a better understanding and evaluation of the self has changed the way that we must think about that which should be included in a more global vision of entrepreneurial guidance. It is for this reason that the concept of personal development is now an integral part of entrepreneurship, as are the other more commonly accepted ones.

As a project, News In Map seeks to integrate traditionally-accepted entrepreneurial concepts of the hard and soft skills categories with those that underlie the novel educational method of cooperative learning as well as those skills that promote better self-evaluation and development.

It is only when one knows where one is, that self-discovery can occur and true determinations can be made. It is also possible that knowledge gained through personal effort and experience may be of more consequence than that which is passively accepted.

These two a priori form the foundation of the thought behind the present handbook which seeks to create grounds for both the educator and the educated to create an actionable plan for the achievement of a true entrepreneurial mindset born of experience and understanding.

It is for this reason that the News In Map teacher/student guide consists of chapters dedicated to the following:

Chapter I is dedicated to the Jigsaw model of cooperative learning. The explanation of this model can be useful to teachers who wish to transfer more of the responsibility of learning to their students. The benefits of doing this are many and have been shown to greatly improve how students acquire and synthesize new knowledge.

Chapter II explores the relationship between the self and one's desired outcomes. It concentrates on the understanding and development of concepts like self-awareness, purpose, and personal values so that these may be used to create an honest and more realistic vision for one's professional future. It contains practical exercises to foster this development and provides educators with many suggestions to guide their students in favored directions.

Chapter III concentrates on the concrete skills required to implement one's plans of action. These include the fundamental aspects of project management and business fundamentals. It also provides an explanation of and guidance for the development of self-leadership. The reason for this is that this attribute is basic to personal and professional development as it encompasses concepts such as mindfulness, purposefulness, and a growth mindset.

Chapter IV considers the impact one may achieve in the wider community. It delves deeply into various aspects of leadership that include how leadership relates to gender. It explores the concept of conflict resolution which is necessary to bridge gaps between people so that they may, in turn, have a beneficial impact on their community.

Chapter V introduces what, in our day and age, may be considered a core component of any career-building strategy i.e., digitalization. One could venture to say that the vast majority of human communication, whether commercial or personal, occurs on the world-wide-web. This being the case, knowledge in the use of new digital technologies cannot be done without. Our success in communicating with an individual or the vast audience present on the internet is almost completely determined by our ability to use the technology spawned by the web itself. While many seem to be awaiting the arrival of the metaverse, the fact is that we are already operating in its first version.

While the contents of this guide are sequenced in chapters, it does not have to be used in the same sequence that might be followed in an academic course. The information of its different sub-sections may be used either in its entirety, or in part, depending on the desired outcomes of any course, seminar, or workshop. This is so because the book does not stand as a definitive document on any subject contained in it but because many of the subjects presented are in a continual state of evolutionary flux. It may rather be considered as a source that provides theoretical and practical information that may be used as a platform from which one might generate original teaching and learning tools.

[1] https://sites.google.com/a/slu.edu/eweb/entrepreneurship-education-chronology accessed 03/10/2021

Chapter I

Jigsaw Cooperative Learning for Musicians and Music Educators

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"Give a man a fish and you feed him for a day. Teach him how to fish and you feed him for a lifetime"
Lao Tzu

The Jigsaw Classroom is the brainchild of American psychologist Elliot Aronson who, in the early seventies, was tasked with finding an educational model that would help ease ethnic tensions and violence so prevalent in many of the schools of Austin, Texas that had just then become desegregated. In the research stages of his work, Aronson found that the fierce level of academic competition seemed to aggravate the already tense racial environment.

Instead of imposing strict mandatory rules and codes of conduct, as governments often do in dire situations, Aronson and his graduate students created a grassroots system of learning in which late-elementary and early-middle school students were divided into small multiracial groups. Individual group members were each given a lesson topic to research and teach. In this system, the academic outcome depended significantly on the level of cooperation within the group. The higher the level of cooperation, the more advantageous it would be for the individual.

For a few weeks the students seemed to resent the fact that they had to work with one another but the resentment transformed into mutual acceptance, prejudice dissolved and interracial playgroups started to form.

Aronson's description contains three significant facts from which one may deduce and infer the following:

1) The system is inclusive.

In the original model, the main drivers for inclusivity were race and, as an extension, culture. However,

inclusivity may be extended to encompass other human traits such as sex, gender, academic ability,

personal and social skills as well as socioeconomic status.

2) The system requires both learning and teaching.

The act of having to teach what one has learned requires several steps that demand a more in-depth level of learning. The process begins with discovery which includes the comprehension and evaluation of the information. The information has to then be then sorted according to its relevance. The relevant information must then be sequenced so that it may be delivered and understood by the audience. The last step, delivery, is the embodiment of the entire process as it forces the student to articulate all processes in the learning phase.

3) The dual responsibility implicit in the system encourages positive action.

Aronson's model is dualistic because the performance of each individual is responsible for the performance of the group and vice versa. This may have the effect of instilling, encouraging, developing, and or practicing all those traits and behaviors that bring the greatest rewards.

The Musical Jigsaw: An Analogy

Of all human endeavors, making music most often requires the highest levels of cooperation. Cooperation is fundamental to a host of musical genres that vary greatly in both size and scope. Opera, Symphonic, and Choral music require large groups of individuals while octets, quartets, trios, and duos require small groups. In both small and large groups, the individual musician contributes a single part of a larger final performance. The quality of the performance depends entirely on the quality of the contribution made by the individual as well as the quality of performance of the entire group.

The tradition of cooperation in the musical world is centuries old. This is why having musicians learn in a cooperative learning environment is a natural, if not an ideal, educational solution. Since the fundamental unit of a cooperative learning system is a small group of students, one may make an analogy between the Jigsaw group and a string quartet. Each individual of the quartet is a specialist in his or her particular instrument. Together the individual players form a complete musical unit that works cooperatively to perform the composition. One might argue that the analogy made holds for musical performance as the students all have an elevated level of instrumental proficiency and this does not hold for their proficiency in subjects unrelated to strict musical performance.

While the great majority of tertiary-level music curricula contain both music-centric courses such as music history, music theory, and music literature, they also contain a host of unrelated compulsory and elective ones. For the most part, none of these courses are taught using the cooperative structure inherent in the string quartet. If one considers that the young students in Aronson's Jigsaw groups were all at the very early stages of their education and had little expertise in any subject, one might conclude that this cooperative learning method may be more successfully used for older and more experienced ones who have already reached a tertiary level of education. This conclusion is supported by the fact that since its inception, the Jigsaw learning model has become the point of origin for the evolution of an array of new variant models tailored to suit the learning programs of a vast number of schools, universities, and industries worldwide. A myriad of examples may be found by doing a simple search on any search engine.

As mentioned, the original model has been modified many times and ways, to suit specific learning programs. The reasons for this are many. Among the most significant are the changes in educational systems themselves, the invention of the world-wide-web, and the financial crisis of 2008. These three factors alone have changed peoples' lives in too many ways to enumerate. Irrespective of the musical branch one may be in, it can be said that a given musical career in 2021 is vastly different from that same career in 1970. If anything, there exists a slew of new kinds of musical careers that were not even conceivable at the turn of the century.

The Effects of Decentralization and the World-Wide Web

While the structure and processes of the model seem simple, it must be remembered that the determinations for its implementation were limited to solving a single problem (racial tension) and that the procedural rules were made to accommodate the traditional teacher/student model of the then elementary and middle-school educational system. At that time, the role of the teacher was paramount in terms of him or her being the primary disseminator of knowledge, the primary overseer, and the primary evaluator of the educational process. In addition to this, knowledge sources available to both teachers and students were limited to prescribed texts, library materials, and any extra educational materials that required special research skills for their obtainment (not easily available to students). While the Jigsaw classroom had the revolutionary effect of shifting some of the weight of education from the teacher to the student, educational goals were still limited by available educational resources, and the role of the teacher as expert overseer remained basically unchanged. This is no longer the case.

At the time, Aronson may not have been aware that his Jigsaw Classroom would come to represent the first step in the decentralization of education, and that together with the decentralization of knowledge, would revolutionize all educational activity. The catalyst for this was the advent of the world-wide-web.

The world-wide-web is constantly redefining the role of educators for it continuously generates an ever-increasing mass of traditional educational resource types (books, articles, theses, and related printed materials) as well as a vast array of technological applications that can subsume teacher activities and roles. Two examples may suffice to explain these trends.

In terms of traditional educational resources, an entry-level subject search on Google for "music history" will result in more than five and a half billion results. By contrast, the largest centralized repository of all human knowledge, the Library of Congress in Washington D.C., shows that in 2020 it contained only one hundred and seventy-one million items about all subjects. In terms of technology applications, the latest version of the Ear Master© is an ear training and sight-singing application that may easily be mastered by anyone desiring to gain all the skills taught in traditional undergraduate solfege courses that are both time and resource-intensive. The application contains all required materials such as interval recognition, all chords, scales, rhythmic, melodic, and harmonic dictation, as well as sight-singing exercises. The easy-to-use program is designed to accommodate all levels of expertise from the beginner to the advanced. This single product offers multiple licenses and platforms and has been incorporated into the learning programs of a host of leading music schools worldwide. It may be used under teacher control but can also function as a self-standing control system if a user so chooses.

These two small examples make it abundantly clear that the world-wide-web has opened the floodgates of decentralization of knowledge of which no individual nor entire music faculty can be in command.

Experiential Learning and Knowledge

At the two minutes, thirty-second point of the introductory lecture "Introduction for 15.S12 Blockchain and Money, Fall 2018," MIT professor Gary Gensler (now head of the Securities and Exchange Commission) openly admits that he has less knowledge of cryptocurrencies than the collective of students that sits in front of him. Most of these students own and have experience with the new technology and one full third of them have direct experience in building blockchains (the underlying computer code of cryptocurrencies). He does not know the latter.

Given the situation, it would seem that Prof. Gensler would have little new information to give these already cryptocurrency-savvy students. However, Prof. Gensler has something that the students do not possess i.e., a body of knowledge built on years of experience. While maybe not being a cryptocurrency expert, Prof. Gensler's professional profile reveals that he has worked in banking (Goldman Sachs), the National Football League, The Treasury Department of the United States, the U.S. Senate, and a Consumer Protection Commission. Prof. Gensler possesses vast amounts of experiential knowledge that allow him to impart contextualized concepts, ideas, perspectives and methods that his students could never have given their young age.

The same can be said about legendary musical figure Leonard Bernstein who could not play every instrument of the orchestra but whose experience as conductor, composer, pianist, educator, and humanitarian made him such.

While these are two extraordinary examples, most music educators possess, to varying degrees, this kind of experiential knowledge. While most of their intellectual knowledge lies within the musical realm, much of it, whether wittingly or unwittingly gained, is directly related to the application of intellectual knowledge in a creative process.

At the tertiary level, music educators fall into two broad categories; applied performance and theoretical. The individuals who belong to the former category spend most of their time and expertise in helping students find and refine techniques and methods to improve the quality of their performances. They also spend much effort in imparting musical intention and tradition that have been synthesized in their creations or recreations. The educators in the second category teach students to recreate traditional musical models by applying theoretical and historical principles. Often these teachers have intimate experiential knowledge of methodology. Both categories of music educators are expert guides because their efforts combine knowledge and process that results in direct application. Musical education is largely the result of gained experiential knowledge.

The transmission of this knowledge is further facilitated by the structure and type of teacher/student relationships that typically exist in music departments. Unlike large economics or social sciences classes, the student/teacher ratio of classes in music departments and conservatories tends to be much smaller. In classes that number in the hundreds of students, student/teacher contact is rare. In music schools, all applied lessons are on a one-to-one basis and even group classes tend to be small. The result is that student/teacher relationships tend to be much stronger simply because of the familiarity that develops not only between teachers and students but also within the student population itself where students continuously interact to make music together. Making music requires experiential learning.

The simple act of having to practice a piece of music hour after hour to perform it guarantees that most of the learning of it is indeed an experience. Oddly enough, musicians hardly ever apply the principles inherent in experiential learning to non-musical subjects. The reasons for this are a mystery. Nonetheless, music educators and students are naturally equipped to operate in cooperative learning models irrespective of the subject.

The Cooperative Learning Model: Structure and Process [i]

Structure.

1) The model assumes the common goal of learning a lesson.

2) It also assumes a space in which an educator and several small mixed student groups exist.

3) These groups may be referred to as “original” groups.

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i The model used is a replica of Aronson’s original design but includes elements inexistent at the time of conception.

Process.

1) The lesson content is subdivided into several topics.

2) Single lesson topics are given to individual members of the "original" group.

3) "Original" group members then leave their "original" group to form "expert" groups tasked with refining their knowledge of the given topic.

4) Once that is achieved, the "experts" return to reconstitute their "original" groups and share the expert knowledge of the topics gained in the "expert" groups.

5) The expert topical knowledge is then pooled to reconstitute the lesson.

The process is represented diagrammatically as follows:

1. Original Group2. Expert Group3. Original Group

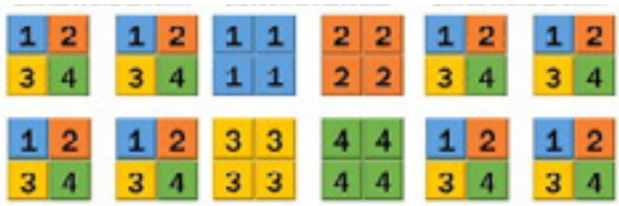

Diagram 1. The Jigsaw Model

Source: Vanderbilt University Center for Teaching https://cft.vanderbilt.edu/

The diagrammatic representation of the Jigsaw model greatly presents two relevant analogies. The first is, of course, to the Jigsaw Puzzle itself in which the complete picture (lesson) is reconstructed from the puzzle pieces. Often, the pieces of a puzzle are sorted out by color to facilitate the reconstruction of the color regions (topics) of the original picture. Separation of puzzle pieces may also be done in terms of their specific function. For example, all pieces that have a straight edge (topics) serve to reconstruct the edges of the picture.

The second analogy is a musical one. The "original" groups may be used to represent a complete musical ensemble such as an orchestra while the "expert" groups may be used to represent instrumental families (strings, woodwinds, brass, and percussion) within that orchestra. As is often the case with student orchestras, conductors will require sectional rehearsals in which individual instrumental families work on specific passages of the larger work. The sections are then reunited in an orchestra where the specific work done on and by the individual sections results in the qualitative elevation of the whole.

The Old and the New

In traditional learning models, the decision of what is to be learned is generally prescribed by the lessons contained in a course syllabus. The level of detail into which each lesson is partitioned is represented by lesson topics. Often, the level of detail required for the topics is determined by the content of a small number of required and suggested learning materials together with the explanations and clarifications provided by the educator in the lecture. In this arrangement, subject content flows from the sources to the student where the student is a net recipient.

In the cooperative learning model, the students are tasked with the gathering and processing of the subject content together with its presentation, simulating the functions of the educator. This role reversal seems almost impossible because the inexperience of the students at executing the newly given tasks and educator roles may seem an insurmountable problem. It is clear that if the cooperative model is adopted, then one has to consider what the new responsibilities are for both educators and students. It is just as important to consider how to best prepare both parties to take on their new roles.

Determinations for Cooperative Learning Educators

If one remembers that the aim is to teach students the learning process itself, then the educator will have to make determinations that will have the best possible outcomes. The educator must have an exact vision of what he or she wants the students to learn. This involves detailed preparation of every aspect of the lesson. It is especially necessary for the initial stages and until such time that the students become accustomed to the ends and means of the new system. The determinations may be made in two phases i.e., pre-implementation and implementation.

<u>The Pre-Implementation Phase</u>

1) The educator should find a physical space that is both well-equipped and pleasant to work in. This includes details such as the size and lighting of the room as well as work-space allocation.

2) The educator should, as best as possible, determine the intellectual abilities, the inherent personal qualities, and the social skills of each student as these are instrumental in determining both the formation of small groups as well their levels of autonomy. These two factors, in turn, determine the levels of control an educator needs to exercise for groups to function at their best. Highly interactive and motivated groups, for example, would likely require fewer controls than would unmotivated and dissociated ones. Within a music department or conservatory, the evaluation of abilities, qualities, skills, and traits is more easily done with students in later years of study because their academic performance and personas are well known to the small community. Evaluation of entering students may be based on school transcripts, questionnaires, and personal interviews.

In the traditional system, the possibility of using students' strengths to improve learning is not harnessed. Just on the intellectual level, the teacher has no choice but to cater to all the students in the same manner and at the same level with little to no individual attention. Students either relate to and understand the teacher, or not. There is no second choice for either teacher or student.

3) The educator should prepare all educational resources.

4) The educator should determine group member roles. Roles allude to the functions for which each member is best suited. These may include speaker, moderator, checker, recorder, and reporter.

The Implementation Phase

1) The educator should explain how the team is supposed to function. This involves everything that relates to successful inter-communication.

2) The educator should provide a precise explanation of what each assignment entails and how long it should take to complete.

3) The educator should explain how his or her role as the primary instructor has changed from that of the transmitter to that of guide, mentor, and or mediator and that he or she is no longer the centralized leader.

4) The educator should explain how he or she will monitor and assist.

5) Finally, the educator should provide the criteria by which each lesson and group performance will be evaluated.

New Responsibilities and Roles of Educators

The points provided in each of the two phases highlight the similarities and differences between the traditional and cooperative models. From these, one may make several significant deductions.

a) The educator has the responsibility of forming small but well-functioning groups from the general population of his or her class.

b) The preparation of educational resources becomes a more lengthy and complex process as the number of resources has, especially in the last decade, multiplied in both quantity and type.

c) The educator has to transfer the responsibility of research and delivery of the lesson to the students. This transition demands that the educator as a guide, be available to the students outside of his or her lesson periods. This is essential particularly in the initial stages of the process when the students are new to it.

d) While still responsible for content acquisition, the educator is also responsible for its mode of acquisition. This implies that the educator's guidance system is far more consequential than that of his traditional counterparts.

Educator Expertise and Resources

It may be assumed that music educators at the tertiary level are themselves experts in their musical field and are also familiar with the educational resources they have gathered in their years of teaching. They may, however, be unfamiliar with resources that pertain to subjects that do not lie in their field of expertise. For these individuals, the Jigsaw cooperative model itself is a new subject that requires research and understanding if it is to be implemented. In this case, the educator is in the same shoes as would be a novice student who is learning a new subject for the first time. The difference between the educator and the student in this comparison is that the educator has experience in gathering, evaluating, and sorting educational materials simply because he or she has had to do it previously.

The world-wide-web offers solutions hitherto unimagined. Not only does it offer an almost infinite number of items (books, scholarly articles, educational videos, computer, and phone applications) that deal with concepts, principles, methods, templates, and strategies concerning cooperative learning models, it also offers simple online cooperative learning courses for those educators who wish to structure their learning under the supervision of trusted institutions. Much of this content is free of charge and if not, is modestly priced. Given these resources, becoming a content expert in the Jigsaw cooperative learning model requires a relatively small effort. For most music educators its implementation should present few problems because they already have experiential knowledge gained from their involvement in the musical art itself.

Of course, there may be instances in which existing faculty do not have sufficient expertise in a particular subject. To this problem, there are only two realistic solutions. The first is that the educator educates him or herself in that subject. The second, of course, is to have an expert present it. Since most of the subjects covered by the present project are aimed at empowering students to be more independent in the shaping of their careers, it stands to reason that the invitee has practical experience in that subject. This is proven time and again in studies dedicated to this very concept. The results of one such study indicate that "an appropriately briefed, qualified, interesting and engaging guest speaker plays an important role in active learning by exposing students to the 'real world' of the workplace and can reinforce the significance of key employability skills for future career success."

Independent Research and Project-Based Learning

Independent research is a self-determined effort that allows an individual to explore and make decisions about the gathering and synthesis of materials. It is, by definition, an experiential process, and shares this common trait with project-based learning. The latter may be defined as a process where the individual acquires knowledge through active investigation. Normally, this kind of learning results in a project that articulates or embodies the outcomes of the process.

If these two processes were to be sequenced they would result in a larger process that contains all the principles of cooperative learning. The only difference is that independent research and project-based learning can be done on an individual basis. The advantage of incorporating these two processes into the cooperative model is that the work of one person is split between different members of a group.

One thing is certain, whether the final project is presented individually or by a group, the principles of independent research should be offered to all the students.

Given that new students may not have significant experience in doing their research, they must become familiar with some of the core principles of independent research. These principles may be seen as being the essential skills required by this kind of research process. The number and kind of skills proposed often depends on the nature of the subject to be studied and whether the knowledge gained is the outcome or if it has to be further transformed into a product of some sort. Therefore, the number of steps required to successfully master independent research varies greatly from list to list. As an instructor one should draw on one's experience to offer guidelines concerning the location and quality of the material to be gathered. This is important because the amount of materials available on the internet is vast.

The following list may be viewed as a single example that contains several core skills. One may easily expand on the list or elaborate on any or all of the items. [ii]

1) *Define and articulate the research question.*

This process aims to pinpoint or clarify the nature and scope of a question. For example, if the students were to be asked to research and fully explain the concept of "Harmonic Function", they would have to tackle component concepts and or principles quintessential to the greater idea of harmonic function. These might be:

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ii Points 1-8 of the present list are derived and adapted from the Georgetown University list found at https://www.library.georgetown.edu/tutorials/research-guides/15-steps originally accessed 18:49 on 27/07/2020.

The explanations for each number is original.

a) What is the general definition of Harmonic Function?

b) What are the three classes of harmonic functions?

c) Which chords belong to each of the harmonic functions classes?

d) Which are the strong and weak chords within each of the three classes?

e) How are they sequenced?

f) Do the functions operate in the same way for both major and minor modes?

g) Are there exceptions to function sequencing?

2) *Identify possible sources of information in as many formats as are useful.*

While the prescribed textbooks and instructor handouts are obvious choices, several sources offer a wealth of information that may further clarify, abbreviate and or expand on the prescribed sources. These may be:

a) Other textbooks.

b) Web-based Music Theory Platforms.

c) Music Theory Applications.

d) YouTube videos dedicated to Music Theory

e) Journal databases.

f) Music theory blogs.

3) *Plan the research.*

The planning of research depends greatly on how one thinks about a question. A linear thinker uses a series of progressive steps to arrive at a solution. A non-linear thinker might instead have several unrelated thoughts that in his or her mind are interrelated in different ways. The planning scheme of these two types of thinking will probably vary in many ways but will both have to answer the question. Irrespective of the thought process,

deconstruction of an issue may prove a useful system to isolate and relate all parts of the original issue. The level to which this is done determines the level of detail required by the outcomes of the lesson.

4) *Refine search strategies.*

This is essential to upgrading experiential learning. It represents new and improved discovery strategies generated from the understanding of the inefficiencies of old ones. It refines the process of research approach both in terms of quantitative and qualitative values.

5) *Keep a track of sources*

Creating a folder of all used sources creates a record of your work. This serves both as a database that may be revisited when needed as well as a history of the development of the research process. The database may be gradually expanded and refined to include source materials that one may use in new research or that one may wish to share with new researchers.

6) *Evaluate sources using different criteria*.

The quality of source materials often decides the quality of the learning outcome. With the overabundance of sources available nowadays, it is often difficult to determine their true value. It serves well to find sources that have been subject to some form of the review process. In academic circles books and articles are subject to both peer and editorial review. This ensures a level of validity to sources that have not gone through the same processes. Internet platforms, software, and applications often publish distribution, sales figures, and user reviews to establish their validity. This information may also be relied upon to establish its validity. Publication of views, subscriptions, and comments is how YouTube videos may be filtered. These are all forms of external evaluation.

Personal evaluation is just as important. The criteria used here may include accessibility, informative content, relevance, usefulness, and aesthetics.

7) *Use the information effectively and for a specific purpose.*

Of all the steps mentioned so far, this is the one in which the student was most actively challenged. Having gathered all the necessary information, it must now be sequenced or organized in such a way that it satisfies all the parameters set out in the initial step (definition and articulation), that it be delivered according to a well-structured plan, that it be informative and clear, and that the deliverer is prepared to answer any question that might arise. While this is perhaps the most demanding of all the tasks, it is also the one where the student is recreating the teaching experience which requires not only a higher level of learning but also a strong command of that which has been learned.

8) *Citation of all sources.*

In all probability, most of the information and ideas used in student lessons or projects is not original. The student should be asked to acknowledge this by listing all the sources used. This is a lesson in ethics that ensures the safeguarding of the chain of human knowledge. Plagiarism, while often seen as a personal affront to its originator, teacher, committee, or even institution, is a far more destructive force. This is because when misused, it may lead to the revision and or alteration of its original meaning as well as the breaking of an established chain of knowledge which often results in misinformation. This misinformation can then become the basis of new erroneous knowledge.

Gamification

"Gamification is the application of game-design elements and game principles in non-game contexts. It can also be defined as a set of activities and processes to solve problems by using or applying the characteristics of game elements."

This concept is often thought of as novel but has been used for a long time. A good example of this is in education itself where academic excellence is rewarded by student ranking and awards announced and given at special ceremonies.

The three basic forms of recognition and award are points (progress identifiers), badges or certificates (displays of achievement), and leader boards (identifiers of competitiveness). All three are forms of recognition and validation, actions desired by nearly all human beings and found in many games.

In Octalysis, a gamification design framework, Yu-Kai Chou presents the reasons as to why humans are driven by games.

1) Meaning – the desire to feel that our actions have a purpose.

2) Accomplishment – the drive to achieve and overcome challenges.

3) Empowerment – the desire to choose one's direction and try a variety of solutions to a problem.

4) Ownership – the desire to own things and have possession.

5) Social Influence – the drive to interact with, help, learn from, and compete with others.

6) Scarcity – the drive of wanting things you can't have

7) Unpredictability – the drive of wanting to know what will happen next.

8) Avoidance – the drive to avoid pain or negative consequences.

While various numbers of these gaming tools are to be found in individual computer and online games, they can be used, in different combinations, to add a stimulating component to every aspect of the proposed cooperative learning model presented in this text. Both original and expert groups can be validated and rewarded using any combination of tools to promote any of the eight drives that one may want to include. A hypothetical gamification model could be structured using the Status Points, Group Quests, Random Rewards, and Avatar to promote and reward the accomplishments of a group, the social influence they gain, the positive unpredictability of the system, and ownership of representative icon. While many aspects of the Octalysis framework are inherent to all video games, they have been shown to operate social media platforms like Facebook and Twitter.

This initial exploration of the Jigsaw cooperative learning model does not pretend to be definitive. It does, however, offer the essential operating principles that underlie it. These principles are unlikely to ever become dated and if anything, they may be expanded on and further refined. While offering a short-list of practical solutions and guidelines, this exploration was intended to furnish educators with a new framework that incorporates an alternate and more independent system of learning and educating.

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Chapter II

Understanding Yourself

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Understanding Yourself: *How to identify and align your core values and strengths with your career objectives.*

"Start where you are, use what you have, do what you can" Arthur Ashe

As professional musicians, many of us start playing music at a young age and continue through the exam/competition/assessment system until we reach a point where, as adults, we may decide to pursue a career in music. The journey to get to this point is guided primarily by our principal study teacher. The years leading up to priming ourselves for performance. We rarely have the chance to reflect on the following questions:

Who am I?
What do I do?
Why do I love music?
How do I like to play music?
Where do I like to play music?

These questions offer us the opportunity to dig deeper into why we do what we do (Whitworth, 2007).

In the busy life of a flourishing young musician, there is little time to engage with the questions above. Yet as we emerge from the training student mindset into the mindset of a professional musician, there is an awareness that we must engage with society, offer our services to others, and build a sustainable career in music for ourselves and others (Beeching, 2010).

Leaning into these questions brings us closer to finding autonomy over our careers as musicians. Finding our authentic musician self requires us to engage in regular reflective practices. The career of a musician is a lifelong journey with many twists and turns along the way (Ann, 2007). Having a strong awareness of one's purpose, core values, and strengths can help us navigate this bumpy ride (Baumgardner, 2019).

Understanding ourselves can be our anchor when the seas around us get stormy and we go off course. Understanding ourselves is also necessary as we navigate the arena of social media marketing, funding, concert promotion, self-management, and audience development. To communicate our message/offer to others effectively, we must have complete clarity around who we are as musicians, what story we have to tell, why we want to tell it, why society should care and why we care (Sinek, 2009).

To fully begin to understand ourselves, we need to know ourselves better. We can do this by developing our self-awareness (Orlick, 2000).

What is Self-awareness?

Self-awareness is knowing what makes you tick, your weaknesses as well as your strengths. Self-awareness is having the ability to observe your thoughts or feelings, witness yourself from a neutral perspective, and have an awareness of what you are doing by noticing the sensations, emotions, or thoughts you experience. (Goleman, 2006).

Some of us tend to avoid personal growth because we fear finding out that we are not all that we would like to be. We can experience feelings of fear, doubt, inadequacy, and insecurity. Developing our self-awareness allows us to have a better understanding of ourselves as people and gives us the ability to continually learn more about ourselves. We can improve existing skills build new ones and self-direct our music career (Dweck, 2007).

How to increase our self-awareness:

There are two main ways of increasing our self–awareness

(i) Individual data gathering

(ii) Obtaining feedback from others.

Individual data gathering focuses on two areas: **learning from your experiences** and **taking and interpreting self-assessment questionnaires**.

According to Drucker (2020), one way to learn about your strengths is by analyzing your experiences in goal achievement. Whenever you make a key decision or take a key action write down what you expect will happen. 9 -12 months later compare the actual results with your expectation. According to Drucker (2020) the advantages of this technique are that it will indicate what you are good at so you can **concentrate on your strengths**, and you will know where you need to work on **improving your strengths and what skills you need to acquire**. You will discover your bad habits and the things you do or fail to do that inhibit your effectiveness and performance.

Journaling is another effective tool to learn from your experiences. The very process of writing something down increases the likelihood that you will be able to look at a situation from a different perspective or learn something from it. Putting an experience into words can be a step toward taking a more objective look at it. You can also reread earlier entries.

Recommended journaling methods include the morning pages from Julia Cameron's (1995) 'Artist's Way' and the 5-minute journal (Ferriss, 2016)

The second method of individual data-gathering is taking and interpreting self-assessment questionnaires, for example, the EI Assessment tool, the SWOT analysis, the Enneagram, the Myers Briggs assessment tool, and the DISC assessment tool (Manktelow, 2005).

Later in this chapter, we will explore one of these tools, the SWOT analysis self-assessment tool in more detail.

Purpose

"Follow your bliss and the universe will open doors for you where there were only walls." (Campbell, 2003)

Simon Sinek (2009) in his book 'Start with Why' compared the two main ways to influence human behaviour: manipulation and inspiration. Sinek argued that inspiration is the more powerful and sustainable of the two. Sinek (2009) believed individuals are inspired and motivated by a sense of purpose (their "Why"), more than "How" or "What". Sinek calls this process *the golden circle*.

When working with musicians, **The Golden Circle exercise** can be useful as a 'why' exercise, especially when working with a project idea (Chua 2013).

(Sinek, 2009)

Exercise 1 – for the educator

Ask the group to use **The Golden Circle** to clarify their project idea/purpose.
For example **An upcoming concert**

<u>Start with Why</u>

WHY – sample questions

Why are you putting on this concert?
Why did you choose this program?
Why did you choose this venue?
Why do you believe people will come to this concert?

HOW – sample questions

How will you communicate with your potential audience?
How will you measure your success?
How will you promote the concert?

WHAT – sample questions

What do you do?

What are you offering to the audience?
What do you want the audience to experience at your concert?
What do you want the audience to feel/hear/say about your concert?

To summarise, this exercise encourages the musician to dig deeper and investigate the purpose behind what they offer to society and themselves (Pressfield, 2012). A musician who engages with the 'why' regularly can be confident that their message to society is clear, consistent, and authentic (Vaynerchuck, 2013).

Exercise 2 – for the educator

The second exercise around purpose is a popular coaching exercise called the 5 WHYS (Michanek & Breiler, 2013).

Sakichi Toyoda, the Japanese industrialist, inventor, and founder of Toyota Industries, developed the 5 Whys technique in the 1930s.

This can be useful if an individual or group is getting stuck around why they do what they do.

The exercise digs deep into finding the root cause, which in our case is the root purpose or reason for being a musician.

The 5 WHYS exercise

1. Define the issue
2. Ask the first 'Why?'
3. Ask 'Why?' 4 more times
4. Address the root – clarify and investigate

For example; A musician who is struggling to write a personal mission statement.

1. Define the issue

Musician – I am struggling to describe who I am as a musician – I don't know how to do that.

2. Ask the first 'Why?'

Facilitator – Why do you love music?

Musician – I love how it makes me feel

3. Ask 'Why?' 4 more times

1. Facilitator – Why do you love how it makes you feel?

Musician – I love making others happy

2. Facilitator – Why do you love making others happy?

Musician – Because I feel I am being useful in society, helping others feel better.

3. Facilitator – Why do you like feeling useful in society?

Musician – It's important to me how others feel and I like the feeling of connection.

4. Facilitator – Why is it important to you how others feel and why do you like the feeling of connection.

Musician – it means everything to me. Connection is why I am a musician.

4. Address the root – clarify and investigate

The musicians' purpose here is:

- Connection
- Usefulness
- Others in society

This is a great start for an impactful personal mission statement. The musician will come away with a strong sense of clarity and the ability to express their purpose verbally and in writing.

Self-assessment – SWOT

To clarify career objectives, it is useful to conduct a needs analysis. Rouda & Kusy (1995) stated that individuals often implement a solution without using the correct intervention. The SWOT analysis tool was created by business gurus Edmund P. Learned, Kenneth Andrews, C. Roland Christensen, and William D in the 1960s. The analysis tool can help assess a person's Strengths, Weaknesses, Opportunities, and Threats. This kind of simple analysis structure can provide useful career guidance as it looks at internal and external factors. Its main purpose is to develop identified strengths, be aware of weaknesses, exploit opportunities, and plan to minimize threats. A SWOT analysis focuses on the 4 elements included in its acronym.

Typically, a SWOT analysis is done by creating a table, divided into 4 columns. See below: (De Vlleger, R, 2013)

Exercise 3: for the educator – Ask participants to fill out their SWOT analysis

Sample Questions to Ask Yourself:

Strengths

- What strengths do you have that others do not have? This could include skills, education, connections, traits.
- What are you better at than anyone else?
- What personal resources do you have access to?
- What do other people see as your strengths?
- Which achievements are you most proud of?
- What are your core values?
- What is your Creative Manifesto?

Weaknesses

- What work do you usually avoid because of a lack of confidence?
- What do people think your weaknesses are?
- Are you happy with your education and skills training?
- Do you have any negative work habits?
- Which of your personality traits hold you back?
- Are you lacking skills in an area of work (tech, promotion, leadership)?

Opportunities

- What new technology can assist you?
- Can you take advantage of the market in its present state?
- Do you have a network of strategic contacts to offer good advice or help you?
- Is there a need in society that no other musician is filling?
- Could you create an opportunity by offering solutions to problems?

Threats

- What hindrances do you currently face as a musician?
- Are any of your peers competing with you for projects or performance opportunities?
- Is your role as a musician changing?
- Can technological changes threaten you as a musician?
- Could any of your weaknesses lead to threats?

Fill in the blank template overleaf:

(Nishadha, 2021)

There are many benefits and advantages of using the SWOT Analysis tool for personal career development. Some of the most common benefits of conducting a personal SWOT analysis are as follows:

- Helps to develop strategies to attain your goals
- Shows where you currently stand on your career path.
- Boosts your career, life, and personality.
- Helps to understand yourself.
- Explores your strengths and weaknesses.
- Enhances your human skills.
- It helps you understand your preferences and personality traits.
- Focuses on your attitudes, abilities, skills, capabilities, and capacities.

Values

Values are who we are. Not who we would like to be, not who we think we should be, but who we are in our lives, right now. Our values serve as a compass pointing out what it means to be on the right path for us. They are the 'hot buttons' that drive all your behaviours and are your unconscious motivators and de-motivators (Whitworth, 2007). When we align our values with our career objectives on a regular and consistent basis, our life as a musician can be fulfilling and enjoyable. Being aware of your core values can bring your closer to your career goals and objectives. Think of your values as a radar to scan your music career and the other areas of your life (Baumgardner, 2019). Notice when things are creating a real sense of fulfillment (and equally when they are not).

Exercise 4 – for the educator

The exercise below helps us to identify our core values:

1. Ask participants to review the list of core values (see figure 1.), and to add words that are values for them, but which are not listed. Ask the participants to choose and write down every core value that resonates with them.
2. Ask the participants to circle their top ten values.
3. Ask participants to reduce their list of ten to five. Have participants talk about how they decided on those five core values.
4. Tell participants that, by completing this activity, they have discovered their core values. Explain that by being committed to one's core values, one can align one's career objective to their goals (Baumgardner, 2019).

Sample list of values
Figure 1.

Abundance	Dedication	Kindness	Resourcefulness
Acceptance	Dependability	Knowledge	Responsibility
Accountability	Diversity	Leadership	Responsiveness
Achievement	Empathy	Learning	Risk-Taking
Adventure	Encouragement	Love	Safety
Advocacy	Enthusiasm	Loyalty	Security
Ambition	Ethics	Making a	Self-Control
Appreciation	Excellence	Difference	Selflessness
Attractiveness	Expressiveness	Mindfulness	Service
Autonomy	Fairness	Motivation	Simplicity
Balance	Family	Optimism	Spirituality
Being the Best	Flexibility	Open-	Stability
Benevolence	Friendships	Mindedness	SuccessTeamwork
Boldness	Freedom	Originality	Thankfulness
Brilliance	Fun	Passion	Thoughtfulness
Calmness	Generosity	Performance	Traditionalism
Caring	Grace	Personal	Trustworthiness
Challenge	Growth	Development	Understanding
Charity	Happiness	Peace	Uniqueness
Cheerfulness	Health	Perfection	Usefulness
Cleverness	Honesty	Playfulness	Versatility
Collaboration	Humility	Popularity	Vision
Community	Humor	Power	Warmth
Commitment	Inclusiveness	Preparedness	Wealth
Compassion	Independence	Proactivity	Well-Being
Consistency	Individuality	Proactive	Wisdom
Contribution	Innovation	Professionalism	Zeal
Cooperation	Inspiration	Punctuality	
Creativity	Intelligence	Quality	
Credibility	Intuition	Recognition	
Curiosity	Joy	Relationships	
Daring		Reliability	
Decisiveness		Resilience	

James Clear (2018), in his book 'Atomic Habits', recommends doing an integrity report each year to revisit your core values. He states that Integrity Reports help you answer the question, "Am I living like the type of person I claim to be?"

There are 3 main questions in an Integrity Report.

1. What are the core values that drive my life and work?
2. How am I living and working with integrity right now?
3. How can I set a higher standard in the future?

In conclusion, through engaging with the various exercises outlined in this section, you are on the way to truly knowing who you are as an individual (brand you) so you can communicate your message to society with clarity and consistency.

Defining Your Personal Brand: *How to construct a mission statement for your own personal brand and define your personal brand in terms of visual identity.*

Welcome to Brand You!

What is the difference between branding and a personal brand?

A **personal brand** is a promise about who you are and what you do that is reinforced every time people connect with you.

Branding is the strategic process of defining and creating a positive experience for the people who need to know about you (Godin, 2018).

Building your personal brand is an important aspect of being a professional musician.

There are so many wonderful musicians around the world doing amazing things.

But how do you get noticed? It is useful to have a clear idea of who you are and what message you want to communicate, in other words, your brand. In both our look-at-me influencer culture and the evolving job market, it's both helpful and necessary to stand out when applying for a position or starting your own business (Baumgardner, 2019).

Your brand is your reputation. Each interaction you have with others can create an experience, communicating what you have to offer. To build a strong reputation, it is important to be consistent with your message. Your brand is your personal calling card, an authentic representation of who you are and what you have to offer.

Building your personal brand will define your individuality and help create future opportunities and new audiences (Baker, 2013).

Exercise 1. – for the educator
Reconnect with our values, strengths, and purpose.

Ask the group to complete the following sentences to create their very own Creative Manifesto

I love –
I believe –
I am committed to –

Exercise 2 – for the educator

Personal Branding Brainstorm
Before embarking on a personal branding campaign, it is essential to develop clarity around your personal brand (Osinski, 2017). Answering the following questions will help you to clarify your personal brand so you can communicate your offering with purpose, clarity, and passion (Timmons, 1998).
Use this as a brainstorming exercise. Try not to overthink your answers. Write down as many ideas/thoughts as possible quickly and without judgment. You can scale back your answers later.

CAPABILITIES (What you can do)
What competencies and/or know-how can you claim?
CULTURE (Who you are)
What makes you special for Your Audience?
OFFERING (What you give)
What are your products and/or services?
REASONS TO BELIEVE (Why you are credible)
What makes you trustworthy to your Audience?
ARENA (Where are you competing, what is your category or market)?
PROMISE (So what) What do you promise to Your Audience?
What kind of idea of your value should your Audience make?
POSITIONING (Why you)
What distinctive element do you emphasize to be considered by your Audience?
COMMUNICATION (How they know you)
How do you become known by your Audience?
AUDIENCE (Who needs to know)
Who are the most important people to influence for achieving your goals?
COMPETITORS
What kind of brand, companies, services, or products are you compared to?

INVESTMENTS (What you need)
In what activities, resources, and/or partners do you invest in Brand successfully?
RESULTS (What you get)
What results do you get through Branding?
(BigName, 2013)

Define your mission statement.

Your mission statement says what your present goals are. A personal mission statement defines who you are as a person and identifies your purpose and vision. It explains how you aim to pursue that purpose, and why it matters so much to you ((Baumgardner, 2019).
It should include:

1. Your skills and abilities (what you like to do)
2. Your personality traits
3. Your values, dreams, and passions (why you want to excel)

It should be one or two sentences long and say exactly what you're all about in a clear, concise, and compelling way.

Exercise 3 – for the educator
Construct your personal mission statement using the following headings.

To (the contribution) ....

So that (the impact) ....

Tip: Use your Creative Manifesto as a steppingstone to help you create a distinctive and authentic personal mission statement.

Mission Statement examples:

"To have fun in [my] journey through life and learn from [my] mistakes." Sir Richard Branson

"To be a teacher. And to be known for inspiring my students to be more than they thought they could be." Oprah Winfrey

Branded Materials

As musicians, one of the ways we communicate our brand is through career marketing tools such as branded CVs, Bios, and Cover Letters (Beeching, 2010). Your branded materials are a useful tool for you to communicate your offering to the people who are making decisions about you in the real and virtual worlds. Your CV is more than a chronological list of credentials and accomplishments. Your CV is the visual representation of who you are and what you have to offer (Cutler, 2010).

It is usually an employer's first impression of you, and it is there to reaffirm, after the interview/audition, how hiring you can solve the hirer's problems (Beeching, 2010).

Visible elements of a personal brand, such as colour, form, and shape, encapsulate and convey the meaning of your personal brand (Vaynerchuck. 2013).

Your branded materials can also enhance your online brand when you use them to complete your social media profiles, an article or blog you have written, or in the about section of your website.

It is important to keep your personal brand consistent by making sure all your social media accounts have the same profile picture/banners/logo (Tuten, 2008).

Try to create your own logo using https://www.canva.com/logos/templates/. Use across all your social media accounts, branded materials, your blog posts, and articles, and on your website.

Here are some useful points to remember when you are creating your branded materials (CV, Bio, and Cover Letter).

What is the Purpose of a CV?

- The purpose of a CV is to get a face-to-face interview/audition
- Cue questions that you are ready for in the audition/interview
- It is to reaffirm, after the interview/audition, how hiring you can solve the hirer's problems.
- Include **cue words** or "power words" that signal energy and willingness. Keywords must be relevant to the organization's purpose and the job's priorities.

Sample CV headings

- Name
- Instrument/Subject

· Address, all contact numbers, and email
· Education: higher education (i.e. where you are now, including the name of your professors and masterclasses you have attended).
· Experience: set this out according to who will receive your CV.
· References: choose two people and you must ask their permission first. One referee could be your current principal study professor and the other should be tailored to the CV.
· Personal or mission statement: can sometimes be useful as a summary at the top of your CV.

Tip. You can input your CV document into https://www.canva.com/resumes/templates/ to create a beautiful, unique, and stand-out CV.

Biography

Your "biog" helps audiences connect personally with you or your group.

A biog is usually used by concert promoters, funders, on the about section of your website, on your online profile, and anywhere that you describe yourself.

Content, order, and writing style are very important. A "biog" is written in paragraph form (Beeching, 2010).

What to put in your biography?

· Where you have performed.
· With whom you have performed
· Specialisms.
· Personal information – Where you live now, where you grew up.
· Unique information that makes you interesting as a person and as a musician.
· Information must be credible and backed up.

It is a good idea to have a short and long version of your biography as concert programs and publications usually have strict space requirements.

It is also a good idea to have different versions of your "biog" tailored to different types of performance or education work (Beeching, 2010).

Tip. You can input your biography into https://www.canva.com/ to create a unique and compelling biography. Try to match the style and colour to your CV so you can stay 'on brand'.

What is the purpose of a Cover Letter?

A cover letter helps get you through the filter of applications by directing the reader's attention to specific strengths or accomplishments that are especially relevant to the organization or the position you are seeking.

Mention one or two recent accomplishments that illustrate your proficiency and effectiveness.

Your cover letter is as important as your CV and deserves as much attention and mental energy for each job application. Here are some points to consider when you are writing a cover letter (Susanni & Ward – Perkins, 2015).

- Covering letters are a way of introducing yourself to a potential employer.
- They are designed to complement your CV or application form and can also provide additional information about you.
- Think of your letter like your CV, as a one-page advertisement for you.
- Make your letter brief, enthusiastic, and interesting.
- Keep your letter short- no more than one side of A4.
- The letter should be addressed to the right person. Research this thoroughly beforehand (orchestra manager, headteacher, principal flute/clarinet, etc). If you don't know their name, call the organization and find out or look up their website.
- Your letter should have three parts; an introduction, a middle section, and a conclusion.
- Always proofread for spelling and grammar mistakes.
- Try not to begin every sentence with 'I'. Focus on the reader of the letter and his or her perspective.
- Indicate in brief paragraphs *what* you are applying for, *who* you are, *why* you are interested, and *what* you have to offer.
- Don't oversell. State briefly why you are a good match for the job.
- Make a personal connection.
- Crucial success factors
- Show personality
- Initiate action
- Make it quick and easy to read

Tip. You can input your cover letter into https://www.canva.com/ to create a professional and 'on brand' covering letter. Try to match the style and colour to your CV and biography so you can keep your personal brand clear and consistent.

How to communicate your personal brand: *How to identify the communication channels you want to engage with, tell your brand story, build an online reputation and utilize effective marketing strategies.*

As musicians, we need to maintain a positive and consistent personal brand. Communication channels such as social media tools like Facebook, Twitter, LinkedIn, and YouTube can help you express your personal brand to a wide audience (Singh & Diamond, 2012). It is important to remember that what you put online is captured there forever. Not only can your current network access this material but your future contacts also.

You can positively or negatively impact your personal brand so be mindful of the content you put out on your social channels (Evans, 2010).

Exercise 1 – for the educator – Update your Online Reputation

Decide on the actions you will take to improve your virtual visibility and online presence.

Ask the participants to pick a few of the actions below monthly to keep their online reputation current and relevant.

1. Update your LinkedIn summary
2. Update your Facebook page
3. Update your branded blog
4. Update your website
5. Update your YouTube channel profile
6. Update your Google profile
7. Create a short version of your branded bio to include in job applications.
8. Update your 160-character Twitter profile.
9. Create a version of your branded bio for the 'about me' section of your cover letter.
10. Create a branded video bio and post it to YouTube and other video-sharing sites.

Your Brand Story

Stories connect us as human beings. They create meaning by lending emotion to objects and experiences. They teach us lessons by the sharing of experiences, and they track the arc of transformation. Stories hold our interest and attention, and they are essential tools to develop and advance the relationship between You and Your Audience (Osinski, 2017).

Where could you use storytelling?

- Your Personal Brand Story
- Your Sales Story
- Teaching Content
- Email Marketing Campaigns
- Masterclasses
- Pitches
- Media Interviews
- Job Interviews
- Articles
- Funding Applications
- Case Studies
- Social media
- Video Content
- Blogging
- Books
- Talks (pre-concert, keynote speech, education setting, and concert program)

The 5 Types of Stories (Jensen, 2020)

There are five different types of stories you can share with your audience/ followers. They are as follows:

The 'Why' story
The 'How' story
The 'I've been there' story
The 'I know something you don't know' story
The 'success' story

The 'Why' story

The 'Why' story gets to the heart of the matter. It explains the 'why' of your creation and creates an emotional appeal.

Where and when to use a 'Why' story?

You can use your 'Why' story in the following places:

- About page
- Onstage
- Video

- Sales page
- Media interviews
- Social media ports
- Email marketing campaign
- Pictures and blogs

How to tell your 'Why' story?

- Share what makes you unique
- How that inspiration became a project idea.
- What challenges did you overcome in taking action on this idea?
- How has the idea grown or improved because of the challenges?
- Invite your audience to take action!

Remember:

- Your story demonstrates **your values**
- Establishes **the value** of your offerings
- Set you apart in its uniqueness
- Gives your audience a feeling of involvement with your personal brand.

The 'How' story

The 'How' story focuses on the process. Audiences love process as it generates curiosity. You can use 'how' stories as an opportunity to share a signature methodology.

Where to use the 'How' story

- Sales page
- Social media posts
- Email marketing
- Blog posts
- Work with me pages
- Masterclasses
- Live video
- Media interviews

How to tell your 'How' story?

- State the goal you had and the obstacles that got in the way
- Explain what else you had tried before
- What did you discover was wrong about your previous approach?
- What steps are in your new approach/method and how is it better?
- Invite your audience to take action!

The 'I've been there' story

This story follows the mentor archetype and demonstrates that your experience provides the tools your audience needs to achieve their goal.

Where could use this story?

- Sales page
- About page
- Live video
- Social media
- Blog post

How to tell this type of story?

- Identify the goal and obstacle your audience is facing
- Acknowledge your familiarity with the obstacle from personal experience
- Share the journey that removed this obstacle for you
- Explain how the tools you've gained would be of value to your audience
- Clear takeaway – Invite your audience to take action
- Your message is ...'I can guide you where are you want to go'

The 'I know something you don't know' story

This story demonstrates that you have skills and knowledge that your audience/customer needs (for example instrumental/vocal tuition).

This story focuses on the expert archetype. Expertise, education, and unique talent provide the tools the customer/audience needs to achieve their goal.

This story is not so personal or flexible and tends to be an easy sell.

Where could use this story?

- Webinar masterclass
- Media interviews
- Sales page
- About page
- Email marketing
- Onstage

How to tell this type of story

- Identify the goal or obstacle that your customer/audience is facing.
- Demonstrate your ability to support them with special skills and tools.
- Back up your credibility by sharing your journey on how you became an expert... years of experience, talent, education.

- Add character detail or testimonial as a story.
- Clear takeaway – invite the audience to take action.
- Your message is ..'I have a unique skill set to get you where you want to go'.

The Success Story

This story legitimizes your brand offer and establishes additional trust.

Where could you use this story?

- Sales pages
- Throughout your website
- Email marketing campaign
- Social media

How to tell a success story

- Share a client (student, follower, audience member) before and after the experience.
- Share the details of their experience working with you.
- Share any insights or surprises they had when working with you.
- Invite the customer/audience member to take action.
- Your message is 'What I offer works, and this result is available for you!'

Once you have decided on the **type of story** you will use to promote your brand, you will need a map/framework for delivering your story to your target audience (Phillips, 2012).

The **5 Point Story Map** is an example of a story map you could use. The structure is easy to follow and easy to modify to fit individual brand stories. You have the option to hone in on one or two steps of the story map and focus the messaging on the brand or "mentor's" message (your message). You can use this story map as a guide, or you are welcome to choose your own. It is YOUR story after all.

Story Map

The 5 Point Story Map (Jensen, 2020)

- The Desire – introduces the character and their goal.
- The Challenge – Share the biggest obstacle and their first attempts at overcoming the obstacle.
- The Twist – What did they discover was wrong with their first attempts, approach, or goal? What do they change?

- The Shift – What's different now that they used a new approach? Did they achieve their result/get what they wanted?
- The Takeaway – What lesson, advice, or action step do they/you recommend from here.

Exercise 1 – for the educator – 'Write Your Story' – Choose your Topic

Ask the group to pick 1 of these topics on which to base their story

Digital Story (About me – Influencer style
- Goal – get more followers/engagement

Story for Funders (funding application)
- Goal – receive funding to complete a project

Music Studio
- Goal – Attract new students

Concert/Event
- Goal – promote your concert/event – develop audience loyalty/increase ticket sales

Exercise 2–for the educator - 'Write Your Story' Part 2

***Ask the group to reflect on the following questions?**

WHAT do you do?

What—specifically—is your work in the world?
How would you describe the unique set of skills that
you're trying to get out there?
What sort of business are you hoping to have or build, and why?
What do you want to do with your work?

WHY do you do it? What do you want to change for the better? What deeper "why" motivated you to brave the waters of self-employment or entrepreneurship? What's your "why"?

WHO or what do you help transform by doing it? There's a certain slice of society that most needs what you're offering. Who are they and what's their story?

Your Audience

To understand our audiences/followers and what their needs are, we need to walk in their shoes. Design thinking can help us empathize with their needs, desires, and wants.

Design thinking is a method of creative problem solving used to produce productive solutions to practical problems. Originally used primarily for solving design issues, this method of thinking is now used to tackle problems in a wide range of settings, including business, sport, and life design. At its core, design thinking involves using creative thinking and models to offer a range of innovative solutions to a given problem (Lee, 2018). Design thinking as a process can be described in five steps:

(Damme & Siang, 2020)

To understand your audience better, you can borrow some useful tools from design thinking such as empathy mapping.

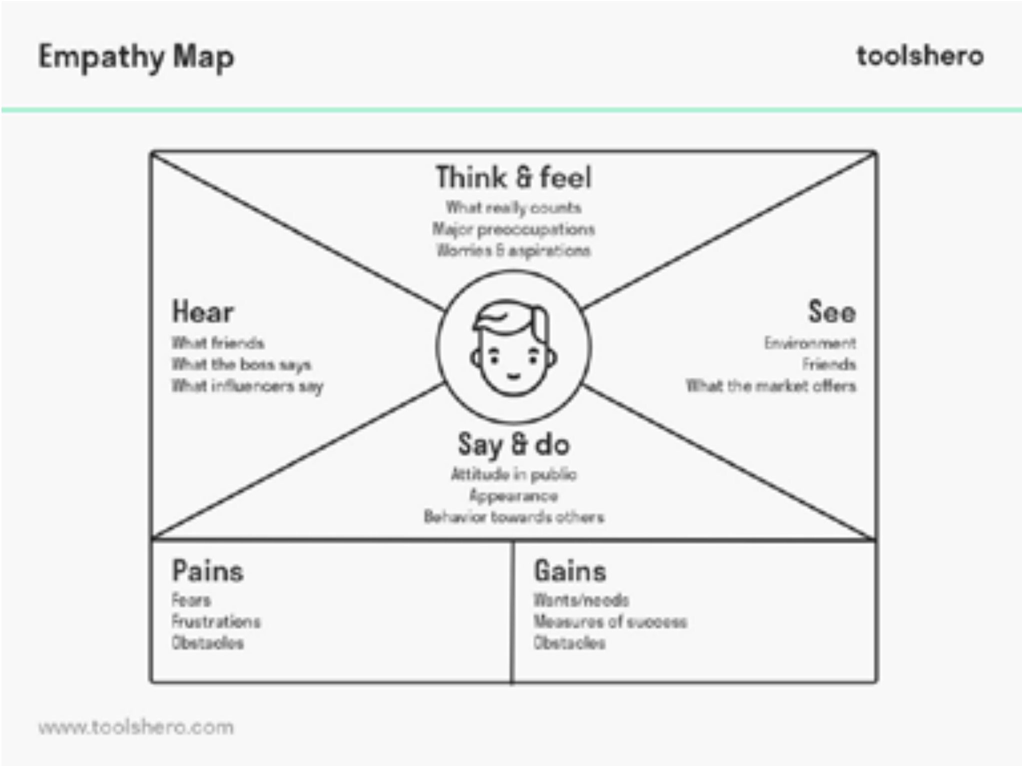
Exercise 3 – for the educator – 'Write Your Story'– Empathy Mapping

Before we begin the Empathy Map exercise, ask the group to think about their user/audience/follower.

Ask yourself:

Identifying Drivers: What stimulates your user?
Identifying Barriers: What blocks your user?

Sample Empathy Map



(Janse, B, 2020)

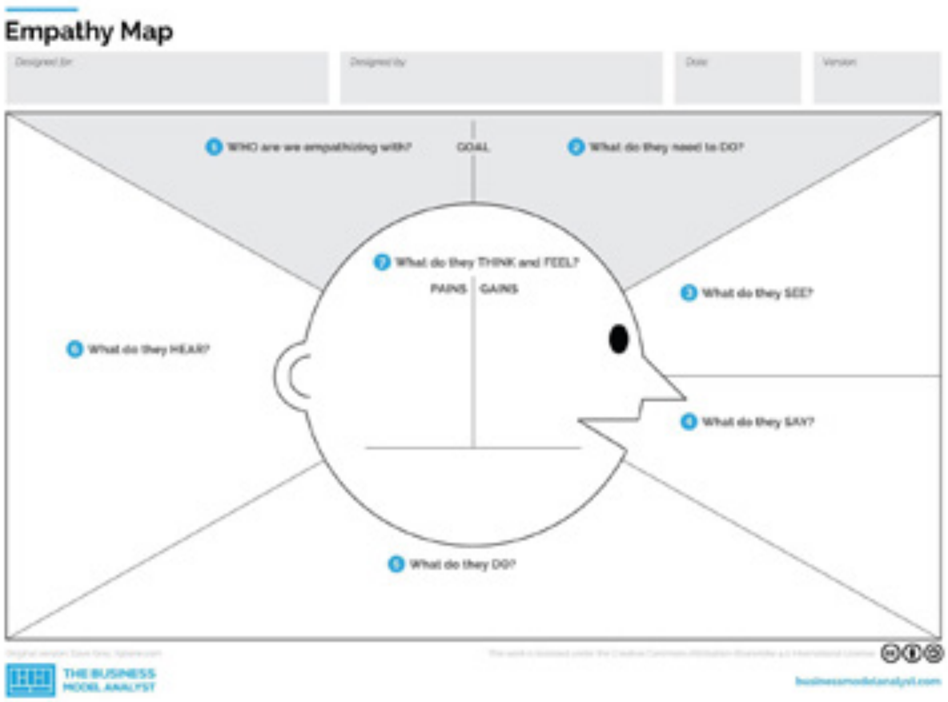
Now ask the group to complete their own Empathy Map focussing on their audience (their story topic):

You will consider the following questions:

THINK/FEEL
What really counts?
What are his/her worries and aspirations?
What are his/her major preoccupations?
Pay attention to what he/she may not say publicly.
SEE
What do they see?
Environment?
Friends/Peers?
What does the market offer?
SAY AND DO
What is his/her attitude in public?
What is his/her appearance?
What is his/her behavior towards others?

HEAR
What does she hear other people say?
What does his/her employer say?
What does he/she hear influencers say?
PAINS
What are his/her fears?
What are his/her frustrations?
What are his/her obstacles?
GAINS
What are his/her wants/needs?
What are his/her measures of success?
What are his/her obstacles?

Blank Empathy Map



(Pereira, D, 2019)

Use your Empathy Map as a tool to understand your audience better.

Ask yourself:

How does your offering fit with their needs?

Is there a way that you can connect with your audience more effectively (communication channels, language, customer segmentation, marketing strategy)?

Exercise 4– for the educator - 'Write Your Story' Final Project
Sample Project for the group

'The presentation of a project of your choice using storytelling as a tool to persuade and inspire.'

Consider the following questions:

What is the goal of your story?

How can you develop and advance the relationship between **You** and **Your Audience** (find the connecting points)?

How can you help your audience overcome their obstacle and achieve their vision?

Why are you the right brand for them?

Sample Project

Step 1: Decide on a story type that will connect with your chosen audience (you can mix and match your story types... use 1 or more in your pitch).

Step 2: Empathy Map (Who is it you are trying to persuade and inspire)?

Step 3: Take your audience on a storytelling journey using your story types and story strategy (5-point story map or hero's journey).

Step 4: Decide on the communication channels you will use to promote your story/offering (social media post, video, webinar, masterclass, blog post, on stage (pre-concert talk, social media 'stories', job application form, concert program, interview, funding applications.

Remember stories connect us as human beings. By communicating your story effectively and consistently you will build a loyal and committed audience (Pink, 2013). You will build your tribe, grow your audience, establish your brand and find clarity around your own story/offering. So, as well as connecting you to your audience, you will also be connecting with your core values, your 'why', your inner creativity. You are the hero/heroine of your own journey.

The musician's way, the road less traveled. As Joseph Campbell (2003) says, 'find your bliss!'

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Chapter III

Meaningful Self Development

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"The only constant in life is change."
Heraclitus

The rate of change in our present world is faster than that in any other period of our collective history. The same can be said about its quantity. So many things happen so quickly that it seems impossible for any human being to stay abreast of anything that lies just outside one's immediate concerns. While just staying abreast appears to be a daunting task, it must be remembered that human beings are the most adaptable species on the face of the earth. We are the only ones that live on all seven continents and the only ones to have departed from the measurements of Darwinian evolution because of our advancements in science and technology.[1] It is precisely our adaptability that allows us to adjust to new conditions as well as allowing us to change or modify ourselves for new purposes, especially with regards to ourselves and the ever-increasing demands of our careers.

To better understand our potential for change, it is necessary to introduce and briefly examine three concepts: growth mindset, theory of change, and ultimately, self-leadership. While change is the central unifying factor and the reason for which these three concepts share common principles, the concepts themselves differ from one another in many respects.

Growth Mindset.

A growth mindset is a belief that hard work, good strategies, and input from others can be used to develop talent.[2] While this is often confused with being open-minded, it is a learning method geared to fulfill personal potential.

A growth mindset relies on several actions that in some cases, require perceptual and or behavioral modifications. These changes[3] depend entirely on the willingness of an individual to adopt them.

1) Curiosity: The act of discovery stimulates our mind to both comprehend and react to the new or unknown. While often generating increased levels of itself, curiosity leads to an increase in knowledge as well as the development of perception.

2) Interpretation: Following perception, our evaluation of things is most often subject to a small and inflexible set of personal criteria that limit our view. The most fun example of this is the half-full/half-empty conundrum. This paradox is often used to categorize people as optimistic or pessimistic. While we may learn to consider both sides of the argument, nobody ever speaks or learns of the glass.

3) Optimism: This is the quality or attribute that allows one to see all that is positive or beneficial irrespective of an actual state. While debatable in certain

circumstances, optimism makes one feel satisfied or happy with the world and generates the desire for positive outcomes. This self-reinforcing mechanism is fundamental to a growth mindset.

4) Self-belief: This is an exercise in self-confidence. Belief is the only state of being that requires no proof or justification. Its adoption as such instills the power of certainty, dispelling doubt and fear. If one develops belief in one's self, the chances of personal success are greatly enhanced.

5) Continuous Mental Expansion: Mental growth is a process. To maintain this process the individual must never cease to learn. Knowing more about subjects functional to achieving specific goals is paramount. It also ensures that the mind, like the motor of a moving car, is always engaged as the engine of the process.

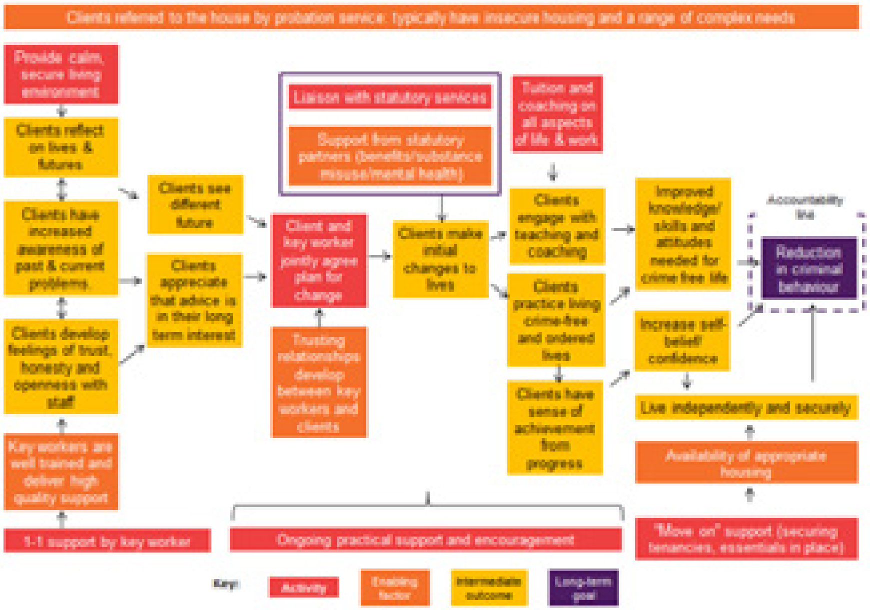
The exploration of these different items allows one to make two fundamental observations. The primary one is that the behavioral modifications, ideals, beliefs, and actions mentioned combine to generate a process that can be continuously expanded and refined. That process is growth. At the same time, they stand as directives of a system of thought that may be called a mindset. If one is willing to make these shifts in and or additions to one's present state, one may start to experience desired changes.

Theory of Change.

As a concept, the Theory of Change (ToC) emerged in the 1990s as an analysis system. It originally grew out of the disciplines of organizational and environmental psychology but has also included sociology and political science.[4]

As used today, the theory of change is "is a rigorous yet participatory process whereby groups and stakeholders in a planning process articulate their long-term goals and identify the conditions they believe have to unfold for those goals to be met. These conditions are modeled as desired outcomes, arranged graphically in a causal framework."[5] The initial step of this method is to have all parties agree on the exact definition of the outcome. Once the outcome is established, everything that is required to achieve that outcome is mapped out backward. The resultant map consists of a web of interrelated activities, enabling factors, and intermediate outcomes.

The concept can be immediately understood by a graphic representation.



Source: https://www.thinknpc.org/wp-content/uploads/2018/07/Creating-your-theory-of-change1.pdf

While one may not know anything about the outcome of “Reduction in criminal behavior,” one

may read the chart from right to left and in terms of the separate colors. This gives the sense of how an activity sets a precedent for another. Each activity is tied to an enabling factor and their interaction gives rise to an intermediate outcome. This is a theoretical representation of a similar process known as reverse engineering. In this process, a complete object is separated into its components to understand how each part functions to affect the functioning and purpose of other parts and finally, how they function together in a logical system. The only difference between the theory of change and logic is that theory of change tries to account for irregularities that the logical model excludes.

The most significant aspects of this system are the forward projection of an exact outcome, the reversed mapping of the process, and the multifaceted thinking required for each step.

This system incorporates all the tenets of a growth mindset as it too requires accurate forward projection, hard work, good strategies, and input from others.

While it is specially designed for a group activity, its philosophical basis can be utilized by individuals who, with the help of others, seek to change aspects of their lives for the better.

Having entertained the achievement of a new outlook (Growth Mindset) and a complementary method of achieving it (Theory of Change), one may want to explore those avenues that optimize one’s abilities to better operate as an individual and or, as a member of a larger community. Collectively, these parallel avenues form the basis of what is known as Self Leadership.

Self-Leadership.

The most accepted definition of Self-Leadership is a "comprehensive self-influence perspective that concerns leading oneself toward the performance of naturally motivating tasks as well as managing oneself to do work that must be done but is not naturally motivating."[6] This definition was coined in the mid-nineteen eighties and has since been adapted and changed several times. What has remained constant is that self-leadership is a method of directing one's thoughts, actions, emotions, and feelings to achieve a goal or goals. While one might be tempted to reduce this concept to the more common term autosuggestion, one would be excluding many facets that render self-leadership a more complex and subtle idea. Autosuggestion is merely a function in the greater self-leadership framework.

While different sources for the subject give varying numbers of essential structural elements, self-leadership appears to be predicated on four fundamental principles. These are purposefulness, mindfulness, practice, and reflection. While these might seem common terms, their meaning within the framework of self-leadership is more precise than one would assume, especially with regards to the first two.

Purposefulness.

The true meaning of this word is better understood as a part of speech. Purpose (noun) means the reason for which an action takes place or something is created. Purposeful (adjective) is the determined manner in which something is done or created. Purposefully (adverb) describes the specific way in which resolve is shown. Purposefulness (noun), however, is the quality of having a purpose. It is therefore reasonable to deduce that what one is doing is developing a greater and purposeful attribute that serves as an ongoing guiding principle.

Mindfulness.

Without going through a repeated grammatical dissection, mindfulness is the quality of being conscious or aware.

Practice.

For musicians, this is an easy concept to understand as they spend a large portion of their lives doing it. It means the extensive repetition of an act to attain a higher level of interpretation of execution.

Reflection.

The act of looking back to analyze an experience is vital as it can become the grounds for a greater and clearer understanding of the external world and the self. Often, this leads to changes in our relationship with the world and with ourselves.

Having described the terms themselves, it would be most useful to have an idea of how to achieve both mindfulness and purposefulness.

Achieving Mindfulness.

Though there are several everyday actions we can take to achieve a higher state of mindfulness, the two most commonly mentioned are meditation and concentration.

1) Meditation: It is the simple act of focusing one's attention on an external or internal object or action. What one contemplates may vary greatly. It can be as small as a flame or one's breathing. It can be as big as the night sky or the concept of nothingness. In doing so, one tends to isolate the self from the busyness of one's normal interaction with the world and drown out the clutter and noise of one's mind. Meditation often results in heightened awareness and a state of clarity. Meditation is the action undertaken to reach a different state of being. It is widely held that the techniques of meditation can be refined and practiced to facilitate the reaching of the new state of experience.

2) Concentration: While meditation aims to create focus using an external object or action, concentration aims to harness an internal power that creates that focus. Concentration requires a future action or task to be accurately and predefined. This determination has two aspects. The first is born of repetition. If one has repeated a specific action many times, one masters all its aspects and can recreate or visualize it before it is repeated. This visualization requires the second component which is imagination. This is the ability to create a mental image of anything. When one can use the imagination to fully visualize an action, one can be said to be in a state of concentration.

3) Self-awareness: This state of being can be partitioned into two kinds, the private, and the public. Private self-awareness recognizes a personal characteristic, ability, or lack that is not known to the outside world. Public self-awareness exists when an individual becomes aware of how the external world sees them. Developing both kinds of awareness has beneficial outcomes for the individual. It stimulates self-reflection that, if desired, helps the individual make changes to improve his or her interactions within a social structure. It also helps to recognize and understand one's strengths and weaknesses as a basis for personal improvement. Often, self-improvement leads to a higher level of confidence and self-esteem.

Achieving Purposefulness.

Like mindfulness, purposefulness aims to improve both the inner self as well as its bilateral relationship to the outside world. The avenues by which one may achieve purposefulness are numerous but, as in the case of mindfulness, there seem to be a few principal ones.

1) Envision a New Future: Even though it is impossible to know what life brings, the desire for a better future is a common human desire. For the most part, most people want to improve themselves and their living circumstances. Not many, however, have a clear vision of what that means, vision being the operative word. The reason why the question "where do you see yourself in *x,y,z,* years from now?" is asked by so many is not to gauge personal talent or ability but to understand whether the individual desires a higher level of existence.

Envisioning a compelling future state for one's self can help the present self understand the actions needed to achieve the future self. Once one has decided on a truly pondered version of one's future self, one can use an honest self-analysis of the present self to list the possible actions and behaviors needed to evolve. The simplest way to do this is to set goals. Goals represent future points of arrival.

2) Goal Setting:[7] Setting goals for one's self has some greatly beneficial results. Setting goals allows one to aspire to things that lie outside one's immediate existence. It can expand one's mental horizon to include novel outcomes that one might never have entertained. It gives life direction. It stimulates and reinforces behaviors that allow the attainment of newly desired goals. Its measurement can result in the empowerment of the self (in the case of success) or as a powerful learning tool (in case of failure). To increase the likelihood of achieving newly-set goals, some of the following guidelines may prove useful:

a) Set goals that you find motivating: Goals that hold personal value are often more desirable than those that are not.

b) Why? It is always beneficial to articulate the reasons for doing something. Answering this question often exposes one's present state and the desire to achieve a new and different one.

c) Set astute goals: Astute, in this case, means that the goals should be specific, measurable, relevant, attainable, and time-bound.

- Specific – Well-defined goals send clear directions.
- Measurable – Measuring allows one to evaluate your degree of success.
- Relevant – The goals should signal the way one would want to direct one's life.
- Attainable – One should calculate if a goal is realistically reachable.
- Time-bound – A deadline often stimulates a sense of urgency to complete the goal.

d) Create a written record: This helps to both define the goal and to revisit its implementation at any time.

e) Action Plan: It is advisable to sequence one's necessities and actions in a way that facilitates the process.

f) Adherence: Every effort should be made to faithfully follow the plan, from start to finish. One will become acutely aware of one's level of discipline. This is often a good measure of one's will to achieve something. It also presents a significant learning opportunity.

3) Seek out the uplifting: How much a positive attitude affects one's life for the better is difficult to measure. Nevertheless, the choice of having a positive attitude does not depend on the world but the individual. That choice is easier to make when we surround ourselves with positive people and things and when we operate in positive environments. Even though reports and commentary of so much that happens in this world are by no means uplifting, deciding on consuming uplifting media content can prove to be most beneficial.

4) Donate: While many world religions have always predicated that altruistic behavior (giving to or helping others) is one of the keys to redemption, scientific evidence for proving that altruism is beneficial was not available until recently. St. Francis' notion of "It is better to give than to receive" is now a scientific fact validated by a host of studies. "In conclusion, this work adds to the growing body of research demonstrating the hedonic rewards of prosocial behavior. Detecting the emotional payoffs of generosity (vs. self-gain) in both an adult and child sample from a remote, non-Western society supports the claim that humans around the world find giving rewarding and provides firmer grounds for conclusions of human behavior."[8]

Project Management.

Simply put, project management may be defined as "is the application of skills, tools, and techniques to project activities to meet project requirements. It is the act of managing all aspects of a project, from team to tasks to tools."[9] While we often think of it as being a modern concept, it dates back to ancient times when it existed without its modern definition. It began to emerge as a systematic operational system in the twentieth century when modern management strategies and methods were implemented in huge projects such as the Manhattan Project (creation of the first atom bomb, 1942-1945) and NASA's Apollo Project (1960) that sent man to the moon.[10]

To effect managerial methodologies of a project, it is necessary to both define the term as well as to explore a project's components. In short, a project is defined as a planned undertaking.[11] This definition implies both structural elements and methodology.

Most project management sources partition the structural elements in the following manner:[12]

1) The Goal of the project: What is one wanting to achieve.
2) The Timeline: The length of time between inception and completion.
3) The Budget: The projected costs of a project.
4) The Stakeholders: People who have major interests in the project.
5) The Project Manager: The person responsible for the overall running of the project.

The methodology is ordered in a series of steps or phases:
1) Initiation: The phase in which the project is defined.
2) Planning: The phase in which a road map of the project is drawn up. The road map instructs on all participants' actions and timing.
3) Execution & Monitoring: In this phase, the project team is assembled and production commences. It is also the phase in which the project manager monitors all activity.
4) Closing: This phase includes the delivery of the project output and an evaluation of the project itself.

Though this concise layout of the subject does not consider all the possible details of each item, it presents an overall picture that replicates nearly all the aspects of the Jigsaw cooperative learning model presented in the first chapter of this book.

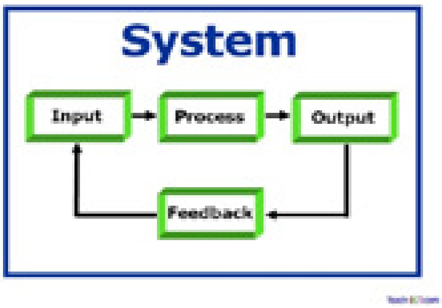
Project Management and Cooperative Learning: An Opportunity.

In effect, there are only a few fundamental differences between project management and cooperative learning. These have more to do with the transformation of the student participants rather than the final outputs of either of the two systems. Taken step-by-step, one can compare and contrast the many structural elements and methodologies of the two models.

Table.

Project Management - Structure	Cooperative Learning Model - Structure
1) Goal: An outcome that produces an action, a product, or a service.	1) Goal: An outcome that produces both an action and a product i.e., a student-generated lesson
2)Timeline: Unspecified and determined by estimations concerning the project.	2) Timeline: Specified and determined by intervals between lessons.
3) Budget: Highly relevant and determined by estimations concerning the project.	3) Budget: Not relevant.
4) Stakeholders: Voluntary invested participants with interests in a project but external to it.	4) Stakeholders: Internal participants with interest in taking and or offering a course. This includes educators and all students. Not voluntary if students are allocated groups by the educator or educator is assigned the course by higher authorities.
5) Project Manager: Person responsible for the running of the project.	5) Educator: Person responsible for the running of the learning process.
Project Management - Methodology	**Cooperative Learning - Methodology**
1) Initiation: Project definition	1) Initiation: Lesson definition
2) Planning: Road map of actions and timing.	2) Planning: Road map of actions and timing.
3) Execution & Monitoring: Team formation, production activity commences monitored by the project manager. Teams are selected mainly on the specific expertise of each team member and often, on the individual's ability to interact.	3) Execution & Monitoring: Team formation, production activity commences monitored by the educator. Most of the small group members have little to no expertise.
4) Closing: Delivery of the project output and an evaluation of the project itself.	4) Closing: Delivery of the lesson by student groups and evaluation of the lessons themselves.

This table makes the similarities between the two systems abundantly clear. Nevertheless, there are some notable differences. Project management is purposely structured to collect a group of experts who together achieve a specific goal. Cooperative learning may have the same or similar goal but is geared specifically to create experts. In this sense, cooperative learning not only creates a product in the form of a lesson but creates an expert as a byproduct of that same lesson. In project management, project participation is entirely voluntary while this may not hold for cooperative learning under certain circumstances. In project management, time is a dependent factor while in cooperative learning time is schematic. Essentially, the two systems work in the same closed circuit diagrammatically represented below.



Source: https://blacklabellogic.com/

Of all the project management components, the project manager seems to be the linchpin of the entire process. The manager's responsibilities lie chiefly in the implementation of all central and critical directives of a project. The most common project manager duties are:[13]

1) Plan Building: This entails charting the most effective and realistic project road map that includes project scope, budget, timeline, and tooling.

2) Team Assembly: Finding the right combination of specialists and experts to service all aspects of the project.

3) Task Assignment: Define both the nature and timing aspects of all tasks for every individual of the team.

4) Team Leadership: To ensure the effective running of the project and help resolve any technical or personal issues that may arise. Also, to guide and mentor.

5) Budget and Timeline Management: To correctly estimate the costs and time constraints of a project.

6) Stakeholder Engagement: To communicate and maintain good relations with a vested interest.

7) Project Handover: The passing of the completed project to parties that are tasked with the maintenance and operation of it.

8) Project Documentation: Project evaluation for successes and failures.

The Educator as Project Manager.

Again, the similarities between the responsibilities of an educator and those of a project manager are striking. While not responsible for budgeting and time lining concerns, the educator is responsible for determining the scope and tooling of each lesson. The scope of a lesson signifies the level of knowledge and detail required to meet the educational goals of that lesson. The tools are represented by the sources and research strategies an educator makes available to the students. Though the educator may be somewhat concerned with the level of expertise of his or her group members, the determinations concerning other individual or personal traits are the same as those made by a project manager. For the educator, task assignment may vary depending on the research and presentation skills of individual groups. If the group has little experience then is obliged to give detailed instructions and definite sources. The opposite applies to experienced groups. Of all the responsibilities that an educator may have, the ones of mentor and guide are foremost, especially within the cooperative learning environment. In the cooperative learning framework, the engagement is directed to the internal members of the learning groups rather than external entities where good educator/student relations should be a priority issue. While handing over a complete project does not occur in the educational model, evaluation of each class is essential. The evaluation of the outcome is normally the responsibility of the educator but a procedural evaluation may also be made together with the students. This allows the students to improve many aspects of the learning process itself. It also allows for students to improve the internal dynamics of their group.

The Student as Project Manager.

The title of Project Manager is a formal one. As a student, one does not often associate this title with one's self. Nevertheless, many of the principles of project management can serve to improve not only one's research and study habits but also to aid in one's personal development.

The one thing that project management and personal development have in common is that they both aim to achieve a goal. Normally, that goal aims to add to, facilitate, and or enhance our collective or individual life experience. The setting of goals often requires the evolution from one state of being to another. Evolution is by definition, a process. This process may be mapped out along the same lines as the imaginary road map specially created by a project manager to include all the directions required to achieve the goal.

The road map thus requires a certain amount of planning. That amount of planning is proportional to the difficulty in achieving that goal. The more difficult the goal, the more complex the planning. It is, therefore, more expedient to start with more short-term and simpler goals.

To facilitate the entire process in the course of everyday life, it is necessary to prioritize activities that are high-value to that goal. Prioritization contains a significant aspect of both the task assignment and leadership responsibilities of a project manager. Prioritizing increases efficiency which, in turn, has the effect of empowering the individual. Irrespective of the outcome, a personal evaluation of how the process succeeded or failed in the attainment of the goal is in itself a valuable step. In the case of success, functional procedures may be applied to the attainment of the next goal. In the case of failure, the erroneous procedures may be eliminated in favor of new or improved ones that may be used in a new effort. Refinement of the management process on the part of an individual is a self-empowerment mechanism that stimulates one to find new solutions to personal problems. It is, in fact, a creative process.

Project Management: Web Platforms and Application Solutions.

The information provided on this topic lacks a certain amount of detail because the scope of this text does not allow it. If one considers that there are both undergraduate and graduate university programs dedicated to this subject, one might assume that it is not easily accessible and highly complex. Up to the advent of internet platforms and apps, all activity charts and boards had to be generated by an individual. All project communications had to be carried out on different channels and it was difficult for all participants to access a complete and up-to-date status picture of the entire project. Fortunately, new are technological solutions that allow even a novice to master the most basic to corporate-level operations have been created.

The leading web platform, subscribed to by companies such as Coca-Cola and Universal Music Group, offers differently priced platforms and apps that cater to all levels of project management. Their free plan gives two-member teams access to an unlimited number of documents and boards, more than two hundred templates, over twenty column types, and iOS/Android phone apps.[14] This allows for anyone to keep track of tasks and work of a small project in one place. Paid subscriptions allow for much bigger groups, customer support, instant visualization, and a host of automated operations to suit the requirements of large projects.

The reason for presenting this information is to create an awareness that the general public does not have not only concerning project management but also of almost every other professional subject.

Technology has progressed so much and so quickly that one can create personally-tailored platforms and applications without knowing anything about coding.

There are no-coding platforms that allow one to create websites, mobile apps, live chat, graphics, and automated tasks. It is reported that "by 2024 no-code application development will be responsible for more than 65% of application development activity."[15]

Why Entrepreneurship: *The Individual, Society, and Resources*

Why should I care about being an entrepreneur? What does it take?

The answer is quite simple: many young artists want to carry out a concrete project and putting it into action is itself an entrepreneurial activity. How does this desire relate to an idea of leadership and self-leadership?

The first question we must ask ourselves is to who is my project addressed? Who are the recipients of my ideas? Who could my ideal audience/user be?

The concept of entrepreneurship implies, first of all, the search for satisfaction of a need of an external entity, such as a customer, a spectator, or an end-user. On the other hand, we could refer to the concept of self-entrepreneurship as the satisfaction of one's own needs, aspirations, and projects.

When one's satisfaction and the service of an external user merge, we have a synergic effect, with several positive effects. To obtain this and keep it sustainable, we need financial and human resources. From the smallest NGO to large industry, no initiative can be carried out without the coexistence of financial capital and what is the so-called “human capital”. Entrepreneurship is built through connections with other artists, society, institutions, stakeholders, and its vocation must always be socially oriented.

Exploring entrepreneurship and self-leadership is an important factor for the overall growth of the person, even if in the future it will not be the cornerstone of one’s profession. Many studies have shown the benefits of being an entrepreneur[16] flexibility, self-esteem, getting to learn new things, understanding business, and job opportunities, creating a social impact, exercising critical thinking, empathizing within the views of others, growing into informed, responsible and active citizens.

Other scholars (Exploring the Link Between Mentoring and Intangible Outcomes of Entrepreneurship: The Mediating Role of Self-Efficacy and Moderating Effects of Gender, 2020, Baluku, Matagi and Otto) point out that self-leadership fosters individual psychological growth and has a reflection on the three primary psychological cornerstones: autonomy, competence, and personal relationships. In this way, a virtuous circle is created, pushing the individual to engage in activities that are considered meaningful. Even if you will not be an entrepreneur all your life, the effects will be lasting and they will spill over in many domains of life, developing a sense of autonomy and self-determination. In any work field, entrepreneurial skills will be extremely useful for the optimal functioning of any structure. Realizing one’s projects as an artist, therefore, has both practical and psychological value, acting positively on different domains of an individual’s life.

A proactive personality, self-efficacy, perseverance, and intuitive decision-making style are also influenced. (Arts Management Quarterly Quarterly Journal for the global Perspective in Arts and Business, 2016). “Another quality ...in its relation to resilience is that of ‘Futurism.’...there is a need for entrepreneurs to be able to make informed judgments about things that will impact upon, and be impacted by, the future and events outside the immediate control of the entrepreneur. The ability to be able to do this strategically is a necessity for an entrepreneur to thrive”.

https://www.culturehive.co.uk/wp-content/uploads/2017/11/Clare_McCullagh_AFPessay.pdf

Being an entrepreneur in art has also a deep effect on society. One of the most direct effects is that entrepreneurship creates connections between distant realities that could hardly come together and cooperate. In the UN Summit on Sustainable Development (Rio de Janeiro in 2012), y

https://sustainabledevelopment.un.org/rio20

It has been suggested that culture is one pillar of the 'virtuous triangle' of sustainable development – composed of the economic, social, and environmental pillars.

Thus, if we want to act in society, we should consider solutions based on all four pillars. Actively engaging in entrepreneurship activities can be communal, involving all sectors of society. Developing art helps to create some common ground, where people can co-exist in good terms; not simply "tolerating" each other, but getting to know each other, willing to talk, to understand, to accept, to feel richer within this interaction.

Moreover, the need to fully exploits the economic potential of art is an increasingly felt need. Culture has become 'economically more significant,' and a new type of entrepreneur ready to respond to the inevitable opportunities and challenges that arise from this must emerge. Technology is rapidly changing the artistic landscape and the cultural entrepreneur is the only figure who can intercept these new perspectives and make them usable. Cultural entrepreneurship is a term gaining greater prominence as the cultural and creative industries respond to an ever-changing political landscape. (Critically evaluate how theories and practices of cultural entrepreneurship might support and encourage arts fundraisers and leaders to adopt new, resilient business models, Clare McCullagh, 2016)

Entrepreneurship, resilience, and innovative business models are interconnected, and arts managers may be encouraged by qualities of cultural entrepreneurship to adopt a new business model, ultimately in the pursuit of greater resilience. The part played by culture as the organizing principle of society is more important than ever before.

"The intersection between culture, technology, and entrepreneurship is where some of the world's best ideas are emerging. I am in favor of cultural entrepreneurship. Yes, it has flaws, because so much of it is based on personal traits; not everyone can be an entrepreneur. But everyone can take entrepreneurial practices and apply them to their existing work. And if supporting cultural entrepreneurs results in new ideas and risk-taking by arts organizations then surely that can only be a good thing." (Tullin, P. 2012. Why Cultural Entrepreneurship is a win-win scenario for the sector, The Guardian, 2012).

Compare your Activity to Others: *The Benchmark*

Being a leader in the music and art world unavoidably confronts us with others and with other initiatives. Comparison implies identifying gaps in what you are doing and uncovering opportunities to improve. Also, whether that means, making processes more "efficient". Marr (2021) highlights those resources are precious so you should be aware to reduce costs, increase incomes, boost your partner and audience satisfaction, or simply get new ideas. Ultimately, what should drive you and your initiatives to benchmark is the need (or want) for improvement. https://bernardmarr.com/the-different-types-of-benchmarking-examples-and-easy-explanations/

"Comparisons with outsiders, however, can highlight the best industry practices and promote their adoption. This technique is commonly called "benchmarking," a term is taken from the land-surveying practice of comparing elevations." (Harward Business Review How to Measure Yourself Against the Best, Tucker, Seymour, Zivan and Camp1987) address the question of how your own organization's arts marketing situation measures up against those of your peers. It addresses what kind of benchmark is useful – such as, e.g., budget, found raising, size of contacts, and spectators – and suggests how you would approach getting those benchmarks. "Self-entrepreneurship places one's position in comparison to others. Predict in the event of an opening which is the competitors in the area. How can I be innovative in my project with others? What has been done? Study what has been done. What are the landscape and the background of your idea? How are comparable initiatives proceeding? How can I be sustainable? "

https://hbr.org/1987/01/how-to-measure-yourself-against-the-best

Benchmarking and sustainability

You can compare yourself not only to understand how others have put their ideas into practice but also to optimize and make sustainable what you want to do. We can mediate this idea from the world of industrial production, considering that the philosophy of benchmarking is applicable in a general sense.

https://bernardmarr.com/the-different-types-of-benchmarking-examples-and-easy-explanations/

While benchmarking we should focus on:

- Developing internal advocacy
- Developing external advocacy
- Informing strategic decisions
- Checking how well you are doing
- Identifying areas that may need investigation
- Comparing with similar scale of operation
- Comparing with a similar art form
- Comparing similar audience profiles.

Consider the following three ways to compare your ideas and business plan to other realities:

- How do I better understand what I'm doing and the way I'm doing it (processes)? How do I compare the performance against external examples (benchmarks) and find ways to optimize and improve my processes (Process benchmarking)? The idea is that, by understanding how top performers complete a process, you can find ways to make your processes more efficient, faster, and more effective.

- How do I determine where to go and how to change? Do I have a strategic plan, and did I determine my strategic priorities (Strategic benchmarking)? The idea is to understand what strategies underpin successful companies (or NGOs or Creative Industries) and then compare these strategies with your own to identify ways you can be more competitive.
- How well am I doing in terms of outcomes? How is my audience/customer/associate satisfaction? How can I compare these outcomes externally (Performance benchmarking)?

Successful stories and best practices

The Digital Concert Hall

Rodriguez (The Berlin Philharmonic Digital Concert Hall: New Strategies of Music Knowledge and Conception 2018) illustrates the economic and artistic model of the Digital Concert Hall (DCH). The initiative puts together different domains in art, music, sociology, and technology: "...cyberculture understood as the link between man and machine has become a way of communication in everyday life creating new ties and new rituals of coexistence. In turn, new forms of community integration have been generated, in many cases virtual, thus creating a dichotomy between ideological association and geographic division. It is no longer necessary to physically meet to establish a relationship with different types of folks."

The idea comes from afar and has been developed by merging an artistic project with an entrepreneurial one: since Herbert Von Karajan, the search for a massive audience through television and recordings, and the link with the creation of the media necessary for this end, was one of the wisest decisions of the time. Also, subsequent directors continued the project. Simon Rattle in 2002, as the Principal Conductor of the Berlin Philharmonic, meant a new scenario for the Berlin group which entailed planning new possibilities for an audience immersed in the twenty-first century. The Digital Concert Hall began to flourish in those years, reaching in one year more than 1.500.000 users. Its platform features 650 events streamed in 4K quality. With the creation of its virtual portal, the Berlin Philharmonic Orchestra continues its efforts to create a new public and to maintain its image as a leader in the development and innovation using new technology.

DCH realizes many of the aspects covered and finds a synergy between culture, entrepreneurship, innovation, and new technologies such as:

- generation of new audiences
- innovation in artform development
- value creation and innovation in Business Management and governance
- constant review of the organization's business model
- search for innovative Financing strategies in response to crisis periods.

Opera singer startups

Zenaida des Aubris (2016) faces the problem of the growing difficulties that the singing graduates experience in finding employment opportunities. It is getting more and more difficult for singers to find agents who will take the time to listen to them, let alone take them on and be active on their behalf for the dwindling number of "fest" or guest engagements worldwide. "It is, therefore, no wonder that the many young singers are choosing an independent path to build their career. The logical next step nowadays is to engage on the internet and include digital ways of presenting themselves – do it yourself management, if you will." The focus changes the perspective from "looking for a job" to "create your own job": self-management, self-promotion, and self-branding are part of a change of perspective that considers yourself an entrepreneur. Aubris tracks down different innovative services in the digital world, which represent resources and opportunities for self-management and presentation. https://www.arts-management.net/dlf/7dce04c17debe3ab0812ad2c36211f64,1.pdf

YAP Tracker https://www.yaptracker.com for example, has become the number one go-to resource for any singer looking to find out about competitions, master classes, summer programs, young artist programs, and even chorus openings. The service tracks them worldwide, organizing all individual applications and their progress and keeping track of expenses incurred.

Hallo Stage https://play.google.com/store/apps/details?id=nl.vpb.hallostage&hl=en_AU&gl=US is a mobile APP that connects musicians, ensembles, agents, promoters and their fans in the classical music world. In a few years, Hello Stage has engaged over 20,000 artists who make use of this very comprehensive service. Musicians can easily set up their mini-website by uploading bio, rep, and photos, but audio and visual clips as well.

Many other websites also post job openings for singers – two of the most important ones are Musical Chairs and the German government-sponsored job agency ZAV (in German with intermittent English translation). Opportunities are worldwide: the US-based Opera America offers resources for singers, such as feedback auditions or helps with putting together press kits.

Synergy effect: the South Bank Center

Mark Robinson

"https://www.culturehive.co.uk/resources/southbank-centre-business-model/"

shows us a model where art, architectural hubs, and commerce intertwine generating mutual positive effects: the Southbank Center. The structure **combines artistic and commercial entrepreneurship to diversify audiences and income streams.** At the first impression, South Bank Center seems difficult to replicate, but the combination of diverse business and artistic assets is central to the model and demonstrates that it can work well for all organizations' strategic objectives.

In this case, innovation has been driven by:

- changes to the artistic offer and visitor experiences;
- diversifying revenue streams;
- changing the customer relationships with the artistic event;
- improving and fully using the unique key resources of the structure.

Carrying out our Projects Together

The present section deals with diverse types of organizations and legal entities in culture and art, exploring legal structures and obligations. Probably the two most critical questions that you will ever have to answer when you are considering starting an organization are "why do you want to start an entity?" and "what do I/us hope to achieve?" Most NGOs are founded because someone has identified a common need within a group of artists and they simply want to address that need.

Establishing a formal structure, like any organization, provides the opportunity to:

- approach donors (or government) for funding for the work that you are planning;
- pull together artists/volunteers/professionals willing to offer time and expertise – in a structured way – to support the work of the organization;
- access to a law that allows us to have tax advantages.

In these cases, the artist becomes a real entrepreneur and addresses the two main issues that any entrepreneur has to face: making his idea sustainable with capital and/or an income and selecting and motivating what is called the "human capital". The main goal, in this case, is to connect his/her ambitions with other artists and with the society at large, involving stakeholders and sponsors.

The data we collect in this section are generalized and their application and validity can vary widely depending on the Country in which we will operate. Before taking such initiatives, you should find out in detail about the legislation in force in your state but, generally speaking, cultural organizations have common features.

We will investigate the following: a) Non-governmental organization (or simply NGO, or in different languages, Associazione, Association, Verein) b) Foundations and c) Start-ups

NGO

This kind of legal organization is the most widely used for social and cultural initiatives around the world. A non-governmental organization is, by definition, an organization that is, generally, formed by private citizens independently from government/s. The NGO is an entity entitled to juridically represent a partnership of people.

How is an Association built and what is it made of? One of the key steps is a written agreement between the people involved in its creation, called founders. This act is the Statute, which testifies why people get together and what are their plans. The Statute is therefore the constitutive act starting the life of the NGO.

The Statute includes:

- the name of the NGO;
- the legal location of the NGO;
- who is the founding members;
- the purpose and the actions that the NGO aims to perform;
- how it's organized and its boards and juridical boards.

The Statute is often connected with the Regulation act, which establishes other rules organizing the life of the NGS: how to become a member of the NGO, what are the membership fees and how to use internal and external revenues. The Regulation act also states when and in which form members get together in the official assemblies.

The compulsory legal organs in any NGO or no profit entity are:

a) the President, who is responsible for the direction of the NGO and acts carrying out and directing the activities planned and voted by the Board of Directors or by the members' assembly. It is however necessary to emphasize that in an NGO the decision-making organ is the Board of Directors, of which the President is one of the components. The latter, therefore, cannot take decisions alone. The President is the legal representative of the NGO towards external third parties and, in case of possible trials, in court too. This means that he/she can sign contracts or agreements on behalf of the NGO and that in the case of legal disputes, he/she represents the NGO on trial in civil or criminal proceedings. The President may also confer on other members the power to act or sign contracts on behalf of the NGO. In addition, the President ensures that the deliberations of the Board of Directors and the Assembly are carried out and ensures compliance with the Statute and social objectives. Usually, he/she remains in charge for the same duration of the Board of Directors;

b) the Board of Directors, which manages the NGO, promotes the activities and administers the NGO. It is the "executive" organ that has the power to decide on initiatives and associative guidelines. The most important task of the Board of Directors is the management of economic issues. In addition, it takes care of the proper keeping of the records of the NGO, including the minutes of the assembly, the list of members, the state of the budget, the preparation of the activities, and the explanatory report to the budget. It is usually formed by several members between 3 (President, Vice-President, Secretary) and 7.

c) the Assembly of Members, which is the body formed by all members who, after the registration in the membership book and compliance with the payment of the membership fee, are always entitled to participate. The Assembly meets at least once a year and must be convened, by the Board of Directors, or at the request of the members, by an official communication generally at least fifteen days before its date.

NGOs are extremely democratic bodies and members must be guaranteed the possibility to join, being elected, and become a member of the Board of Directors and to vote for their representatives. They also approve the budget of the NGO.

The Assembly has the power to:

- elect the Board of Directors;
- approve the financial statement and the annual report;
- decide on the allocation of the operating surplus or deficit;
- approve the yearly program of activities.

A second step is to register the NGO as an operating entity and make it visible to the relevant Ministry. This procedure usually involves the issue of a VAT and/or tax identification number and this procedure can vary a lot from Country to Country.

<u>Why "no profit"</u>

It's very important to understand the juridical and economic nature of an NGO. From a financial point of view, the aim of an NGO is not to generate a profit. Unlike a Company, NGOs' objectives are social, which, in our case, will be cultural. That's why they're named NO PROFIT.

What exactly does this mean and what does it imply? No profit means that if there are profits, they are not distributed among the members but they must be used to produce activities inside the NGO. Possible profits can also be relocated in the next year and for this reason, the yearly final balance must be zero or negative.

How do I finance myself and my activities?

This question is very common for those who approach the world of NGOs for the first time and in this respect, there is a certain amount of confusion. The term PROFIT can mean

- Closing a budget in profit (surplus);
- Distributing profits.

The latter is always not allowed in any non-profit organization. Instead, closing the year with a budget surplus is not only possible, but advisable, and it is evidence that the Board of Directors has done well, and that the organization is in good health and sustainable. As stated, the possible generated profit will be carried over to the next year. The NGO must also put in action a mix of good management of income and expenses capable of covering daily projects and operating costs and keep resources for the sustainability of the entity in the medium term. This does not mean that those who work inside and for the NGO, on an occasional or permanent basis, should not receive compensation.

In short, members that operate and cooperate (for example participating in concerts, or working for the organization of the NGO) can and must receive compensation using the NGO profits. Any NGO can pay its employees and hire them as temporary or permanent workers.

Who is eventually financially responsible?

This issue, often overlooked, is very sensitive. It's important to know that, generally, in NGOs, in their simplest form, there is no real separation in the capital between the wealth of the members who are part of it and the assets of the organization. In case of trial, debt collectors can therefore act against the individual members of the NGO and request that they comply, in the last instance, even with personal assets only. If the assets of the NGO that the members create are not enough, individual wealth of the members may be affected.

The NGO budgets

The budget is the financial reflection of what a no-profit business expects to accomplish over 12 months. For many no-profit leaders, budgeting is the most comfortable and interesting part of financial leadership.

Budget is a means for planning and monitoring: "The process of building a budget is fundamentally a planning process. In fact, in the course of planning for its future, an organization will often regularly revisit its goals, priorities, and activities. This is a healthy and necessary time for annual reflection and one of the primary reasons that the budgeting process should begin several months before year-end. Even in a relatively straightforward budgeting process where there seems little doubt about the organization's overall direction, the act of determining what the organization wants to accomplish, how much that will cost, and how the necessary resources will be generated is a form of strategic planning–if done thoughtfully."

Why the budget and how do I build it?

Done effectively, the budgeting process actively engages many staff and board members who may be uninterested in accounting or monthly financial reporting. It becomes an opportunity for these stakeholders to contribute to the organization's goals and priorities. As stated, for most organizations, the annual budgeting cycle also offers the best (if not the only) time to set meaningful goals.

Creating and keeping a budget ledger of an NGO, is very simple. Again, also, in this case, we can have many different obligations at the national level but, generally, the main tool to keep track of the budget is the cash journal or register.

Cash journal

A cash journal is a ledger, where you register all the useful information for tracking expenses and incomes. It is usually drawn up on a calculus sheet or spreadsheets, like Excel.

Free options are also available on https://www.google.com/sheets/

The spreadsheet should show:

- previous surplus (for example, the surplus deriving from the previous year);
- the revenue and expenditure columns with the relative amounts;
- the description of the movement (for example, incoming fees from the members, telephone bills...);
- the date on which the transaction takes place;
- the cash balance that is what remains after the possible revenues and expenses.

Movements must include all revenues and expenditures, also those that take place through the bank account of the NGO. Just as an example, a member will pay his/her membership fee in cash, while the other could prefer a bank transfer. Similarly, some expenditures may take place in cash or by the bank.

The pivot functions

The spreadsheet will also allow us to activate a very interesting option: the PIVOT function.

https://support.microsoft.com/en-us/office/get-started-with-power-pivot-in-microsoft-excel-fdfcf944-7876-424a-8437-1a6c1043a80b

This option allows us to select data by type. It's an easy way to understand, e.g., how much we have earned as membership' fees, or how much we spend on rents or telephones globally.

The financial statement

The financial statement includes and summarizes all the relevant economic events in a determined period, usually 12 months. At the end of the year, this document will be presented to the Assembly of members. The statement, which is a readable summary of the economic management of the activities, will allow us to photograph the status of our NGO at a certain moment and will show the health, perspectives, and plans of the organization. The Board of Directors shares the responsibility for setting the tone and standard of accountability and conscientiousness regarding the organization's assets and responsibility.

But mere numbers are necessary but not enough. Data must be complemented by a narrative report, explaining why and how these economic resources have been used. This information will be provided to potential external users, supporters, financers but also to internal members.

Protocol number

Each line of our spreadsheet is numbered progressively (1,2,3...). Although in almost all European nations progressive order is not required by law, this procedure allows us to have a "protocol number", thus allowing us to track movements that relate to each movement.

Obligations and taxes

The NGO acts as a "legal entity" and represents, from the legal point of view, an employer. Therefore, taxes and retirement savings obligations are bound for any kind of activity. Many of these greatly depend on the Country in which the NGO is based, and it is therefore impossible to lay down relevant and general rules.

Generally speaking, no profit/ no governmental organizations deserve a special tax regime. NGOs normally set out to support good causes for groups of persons without a profit motive. For this reason, NGOs benefit from preferential tax relief.

For example, the organization

a) will not pay in full or in part taxes on the incomes;

b) have a reduced VAT payment;

c) have reductions in copyright costs.

NGOs should take into account that the following costs are compulsory and should be deducted from the gross cost:

1)Provident funds savings;

2) Withholding tax, deducted from the gross. This amount represents a part of the taxes that the employee or the artist is obliged to pay on his/her yearly income to the State.

Foundations

If we look at NGOs as entities composed of people, we need to think differently about the Foundations. A Foundation is a particular type of entity in which a subject, the founder, devotes his assets to the pursuit of an objective. For example, a wealthy businessman may decide to allocate a portion of his assets to finance research, creating a foundation. Or an established musician in cooperation with a bank can allocate some assets to create a foundation for cultural purposes, to help talented young artists.

As a rule, this type of institution is used to dispose of assets to be linked to the pursuit of the chosen purpose. Even the Foundation does not have a lucrative purpose but is directed to the pursuit of a social goal through its assets.

Foundations, therefore, have at the core of their life a capital or a wealth, not persons. They make use of assets for the pursuit of a non-economic purpose and act as legal entities.

The purpose of the foundation

A Foundation is established for the pursuit of a specific purpose, which must be indicated in the foundation act, as it is the justification for it. The purpose must not be lucrative, but, as written, its activity is directed to achieve ideal/social goals. The purpose is established by the founder and must be of public utility bringing advantages to a determined and targeted group of people, provided that it is however directed to achieve ideal interests.

The core of a Foundation is the asset element and there is no assembly, but the institution is managed by an Administrative body. There is no assembly since there are no members. Decisions are taken by the rules laid down in the Statute or Foundation Act, usually by applying the general majority principle.

Unlike NGOs, Foundations do not elect administrators and do not follow elective and democratic forms. The appointment of the Administrative body, or Foundation board, is stated in the Statute. In addition, the Foundation is responsible solely for its assets, and therefore, unlike NGOs, the personal assets of the

Administrators cannot be involved. Usually, one of these Administrators has the legal right to sign and perform all acts on behalf of the Foundation.

How much do I need to establish a foundation?

Generally, the minimum capital is required to establish a Foundation, and, according to national laws, this amount could be between 30.000 and 50.000 euros. This amount is stated in the creative act of a Foundation, an act that must be underwritten by a public official, usually a notary, and requires the appointment of a control and supervision external expert.

Startups

Start-ups are more popular than ever today and they represent a new frontier and type of work where technology, creativity, and entrepreneurship merge. "Startup culture in the digital era has become more pronounced without becoming more diluted simply for the fact there is more room than ever for creative expression and entrepreneurial success to bloom. It does not matter what kind of industry a business is coming up in or how that business has been brought to the table, the simple fact is that startup culture in the digital era has allowed and embraced the concept of business ideas that are managing to come into their own and find their footing in exciting ways."

https://www.bizcommunity.com/Article/196/837/210991.html

Harvard University Office of Technology Development (OTD) lists the main factors to take into consideration while creating a startup:

- Demand: Potential of the core technology to provide a solid platform for multiple markets or product opportunities.
- Competition: Identification of other companies that offer similar solutions.
- Licensing: Likelihood of interest from existing companies in licensing the technology.
- Funding: Availability of capital to build and grow the business, together with the interest, capabilities, and track record of likely investors.
- Commitment: Level of commitment and involvement of the inventors.
- Support: Presence of a true business champion for both the technology and the new venture.
- Management: Experience, passion, and drive of the startup's executive team.

In short, our idea must be innovative and present the characteristics of durability (valid over time) and sustainability (feasible). Furthermore, the "human capital" is pivotal. People make the difference, and it is people, with their skills, skills, visions, and passions, who create successful startups.

Employees' skills must therefore be carefully assessed, and they must be complementary and differentiated concerning the business model.

How to look for funds

Funding resources is the first step of your startup creation. ODT office clarifies that when starting a company, generating funding to support the business is perhaps the single most important task at hand. Before embarking, it is necessary to determine how much is required and from where it will come.

Here are some factors to consider in determining how much funding is necessary:

- Time to market (that is, how long before initial sales)
- Employee salaries and benefits
- Space
- Equipment
- Travel
- Legal fees

To finance our idea, we must therefore raise funds. Crowdfunding is nowadays the far most popular: it consists of the pooling of small amounts of capital from a large number of people, using the Internet and social media.

https://socialinnovation.org/wp-content/uploads/2016/08/CSI_HiveWire_Crowdfunding_Guide-2015-1.pdf

We should consider the following options:

- Bootstrap (or bootstrapping): is self-financing, therefore the Founder's funds.
- Crowdfunding: as mentioned, it is the collection of money mainly through the web channel, with the help of crowdfunding platforms. Crowdfunding is carried out in 4 different forms (Donation, Reward, Equity, and Lending).
- Business angels: they are individuals (usually former entrepreneurs, managers, consultants, professionals) who invest in exchange for minority shares in your startup. Business Angels can also invest in an organized group and inject capital in exchange for participation in the start-up.
- Venture Capital startup: it occurs when the investor of a Venture Capital fund (called Venture Capitalist) enters the capital of the startup (buying shares) and remains until the underlying business takes off (3-10 years).
- Incubators: Incubators are companies that offer physical and co-working spaces and some services such as administrative and organizational support, training, consulting access to finance, and networking.
- Accelerators: they are organizations that accelerate and make systematic the process of creating new businesses. Almost all accelerators invest in startups in exchange for equity.

· Bank loans: granted by banks through government guarantee funds for startups, competition, or loans for new enterprises.

· Public calls and EU projects.

The endowment of a start-up and choice of a legal form

Another fundamental step is the choice of the legal form of your startup: the so-called "corporate model". Startups are concerns mainly joint-stock companies with shared capital and therefore they are completely different from NGOs and Foundations. While establishing a start-up, professional assistance is strongly advised, and innovative start-ups can take form in diverse legal structures that provide, however, a capital that can be divided or "shared". The most chosen forms of companies with share capital are

· Cooperatives;

· SRL, LLC in US, LTD in UK, Ireland, Cyprus, GmbH in Germany and Austria, SARL in France, SL in Spain. This form of legal entity foresees that the property can be shared but limits the amount of involvement undertaken by the company's shareholders. It ensures that the liability of company members or subscribers is limited to their stake in the organization.

How do I invest my money?

What is financial literacy?

Financial literacy provides us with the knowledge and skills necessary to manage money effectively. It focuses on the ability to properly manage resources and to make appropriate decisions in this regard.

The OECD defines it as "...the process by which consumers improve their understanding of financial products, concepts and risks and, through information, education, and advice, develop the ability and confidence in their awareness of financial risks and opportunities."

OECD (2022) strongly recommends to G20 citizens, with special stress on women and girls, should receive "Financial Awareness and Education" concerning:

RECOGNISING that financial literacy policies are broadly aimed at promoting the development of healthy, open and competitive financial markets and supporting financial stability; and that financial literacy policies are a necessary complement to approaches aimed at reinforcing financial inclusion and consumer protection within appropriate regulatory and supervisory frameworks, to enhance financial resilience and well-being;

RECOGNISING that financial literacy policies can be used to improve the levels of financial knowledge and skills among all segments of the population, and support their financial well-being;

RECOGNISING that financial literacy policies are important in facilitating informed and responsible use of a broad variety of financial products and services including digital financial services; and that new financial products and services, including digital financial services, may change the way that consumers make financial decisions and product choices;

RECOGNISING that financial literacy policies are a complement to approaches such as choice architecture, information disclosure, and financial advice;

RECOGNISING that financial decisions and behavior are influenced by behavioral biases and that financial literacy policies may need to complement other policies to support financial decision-making such as an improved choice structure, especially in countries and economies where the choice environment is very complex."

https://legalinstruments.oecd.org/en/instruments/OECD-LEGAL-0461

Financial education is not only for us

Financial education enables us to achieve our best as citizens in society and the working sphere. Knowing how to operate or evaluate choices of economic nature allows us to manage not only personal finances in an appropriate but also our organization and working assets, creating a better society. For this reason, in recent years many programs are being implemented by almost all States in the world to promote financial literacy, to introduce it in the schools' curricula. This is also considered crucial for women's empowerment in lower-income Countries.

OECD demands to include proof of financial literacy within the PISA International Survey. Italy, for example, has been participating in this survey since 2012, and thousands of students also took part in the next two editions, 2015 and 2018. The results of the latter were published in 2020 and they tell us how our financial skills have changed over the years. https://www.oecd.org/PISA/

How and where di I invest my company's and/or my money

The subject is very broad and in this section, we will try to answer in the simplest way to the following questions:

· What are stocks and bonds?
· What is a safe investment?
· What are rating agencies and what do they do?
· What are the taxes on financial investments and how do they work?
· What is a Fund?

BONDS

What is a bond? A bond is a debt or credit contract that represents a portion of a larger debt, issued by a State or a company. With a bond, we practically buy a part of a debt and in the face of this investment, we will have a remuneration.

Why is this happening? A State and/or a Company issues these titles to get financed and realize new projects or, e.g., pay suppliers, employees, or invest in new initiatives. The bond shall ensure that those who invest at the end of a specified period receive the invested capital plus a remunerative interest. In short, an investor buys a bond, and what he is practically doing is, therefore, a loan, which will give an interest. The interest is often called a "coupon" and can be given to the investor during the contract period. The coupon returns to the investor and can be received, for example, every three or six months until the end of the contract.

But why the company does not go to a bank and ask for a loan but, instead, issue a bond? This is because it often manages to get more advantageous rates and therefore lower coupons. Secondly, if a State or several States issues the Bond, frequently the Bank cannot issue it since the amounts are often exceedingly high.

The bond potential audience is international. For example, it is quite easy to buy Bonds issued by the Italian State but also, just to give a few examples, buy bonds from almost all countries, such as the USA, Germany, Spain, etc... The most well-known Bonds issued by States in Europe are German Government Bonds, emitted from the Federal Republic of Germany. They are called "Bunds" and are often used as a reference and comparison for bonds issued by other States. Even for those who invest, often buying bonds is a good option: the remuneration that is obtained is higher than that of a simple deposit account in a bank account.

Even for bonds, as for other financial instruments, there is a tax that usually is settled around 26% on the earned coupon and this, for those who invest, must be considered. State bonds, generally, benefit from lower taxation, which can be 12%.

STOCKS

What is a stock and what is the difference with a bond? Stocks are nothing but parts or "fractions" of a company. They are bought and sold in the Stock Exchange where they can be purchased or sold continuously. But why does a company sell and make parts of itself available on the Stock Exchange?

It does so, to raise resources on the market. Let us make some examples: imagine that a company is divided into 10 shares. The owner (or administrator) can decide to sell three of them and keep seven. In this way, he/she will always have control but, at the same time, will have more resources to pursue the company's goals, such as buying new facilities or acquiring resources.

But why an investor should buy? In other words, why buy the three shares of our example? The answer is obvious: investors think that the value of the action will increase, or in other words, they believe and share the philosophy and objectives of the company. If the action will have a higher value, we talk about a "capital gain".

There is also another way in which our hypothetical investor can have a return. If the company is in profit, it can use this profit to make further investments or it can distribute a part of this profit to the stocks' holders, in the form of a "dividend yield". Dividend yields are therefore a sort of yearly (or half-yearly) income or "premium" that comes from being part of the company and holding its stocks.

Also, in this case, we will have a tax. Usually, it is 26% of the realized "capital gain" (not the value of the share itself). For example, if we buy a share at 5 Euro and sell it at 8 Euro, we will make a 3-Euro profit per share. On these 3 Euro (capital gain) we will pay 26%, that is 0,78 Euro per stock.

Why does the price of a share rise or fall?

From a technical point of view, the price in the market depends on the supply/demand ratio. If many people are willing to buy a certain stock and few to see it, the price will go up and, oppositely, if many people want to sell, its price will go down. In practice, the price depends on the future outlook that the company has.

Key issues to be considered could be what it produces, which perspectives its sector has, how much is expected that the company will earn in the future, who are the competitors, what news do we have about innovative technologies, how the company is conducted, and who are its managers.

How do I buy Bonds, Stocks, and Funds?

Normally, single investors will need to open a bank account with an equity deposit. This deposit will be dedicated only to financial instruments and the bank will function as an intermediary or "broker" and will buy or sell for you the shares or bonds that you indicate. These operations have a cost, which is often agreed upon between the bank and the customer and therefore we will pay a commission for the transaction. The bank, therefore, can act as a broker, buying for the customer, but also as a consultant, advising the investor. Currently, there are available also low-cost investment systems that allow you to avoid the bank and skip the commission and related costs.

FUNDS

What are funds? Investment funds are companies that raise money from investors and take care of the client's investment strategies. One of the most important characteristics of the funds is that they can act in many different markets and types of financial instruments also quite different from each other: asset classes such as stocks, real estate, bonds, raw materials. This, of course, entails operating costs and commissions, but it also allows to easily diversify investments by acquiring a share in a fund with small capital.

Even if experts manage the funds, it is not guaranteed that returns are higher or particularly advantageous. Funds, however, have an undoubted advantage: by raising capital from different entities, can differentiate much more than what the individual investor could do. In addition, each fund has its area of investment and its strategy that investors need to understand well before investing. Funds are frequently specialized and classified according to their characteristics: 1) mostly stocks 2) mostly bonds 3) balanced (when they invest both in stocks and bonds 4) mostly real estate 5) mostly raw materials. Another important feature is the geographical differentiation of a fund: many funds act only on certain countries or geographical areas such as China, the USA, Europe, etc. Other funds, on the other hand, select their investments on a different basis and are defined as "ethical". They invest in sustainable, eco-friendly, or socially responsible assets, and generally exclude companies that do not respect the environment, which is not transparent in the use of resources, or that profit from products that damage health or may boost conflicts and wars. When choosing a fund, management, subscribing, and liquidation costs must be taken into account since they can sometimes be very high.

<u>How to choose a stock, a fund, or a bond?</u>

It is not possible to give a single and exhaustive answer to this question. Above all, we should consider that the bank also has the function of a consultant, advising the client, but, frequently, there may be conflicts of interest that affect the transparency of the advice. Another possibility is to contact an "independent" consultant who is not an employee of some bank but is a professional advisor paid by the investor to give the best recommendations.

Risk

But, if something happens, where does my money go? What does risk mean? How safe are investments in Bonds, Stocks, or Funds? This question does not have a single answer, but we can draw some basic principles to guide us. First of all, there is a golden rule: zero risk does not exist. But, while in principle there is no 100% safe and risk-free investment, it is certainly true that many types of investment are riskier than others. Bonds are generally considered safer and among them, those issued by States (France, USA, Norway, Italy) are considered even safer. Among these, the bond issued by Germany is considered the safest of all, because the issuer, is rated as highly reliable and secure. The other States are not in the same (such as Argentina, Italy, Spain, or Greece) since their financial or political situation is more unstable and less guaranteed. In addition, in the case of investments in non-Euro currencies, we have to take into account the "exchange" risk, which is the fluctuation of the exchange rate ratio between the various currencies (such as EURO/Us Dollar, or EURO/Yen). This also allows us to introduce another particularly important concept: the relationship between risk and return. If it is true that the Bund, as written, is less risky it is also true that its yield is exceptionally low and in certain circumstances, almost zero. Therefore, to find a higher and more remunerative yield, we will have to move on to other types of bonds, which by their nature, are less guaranteed, such as bonds issued by companies. If a company goes bankrupt, the Bond would probably not be honored or would only be returned in part. So, a higher return also entails higher risk.

Stocks, being related to the life of a company, are "risk capital". They can lose much of their value or, in the worst-case scenario, even cancel out if, for example, the company fails. Conversely, however, the stocks have a very high potential, since their price can grow a lot. Companies like Google have, for example, increased their value thousands of folds over time.

A golden rule to keep in mind is diversification, which is the ability to invest in different and non-related types of asset classes, geographical areas, and currencies. In short, we should distribute our resources over distinct types of investments that have different or complementary characteristics and sectors. The asset classes we consider must therefore be "sensitive" to different stimuli. This concept is fundamental for both advanced investors and small, fledgling investors.

<u>How do we choose?</u>

To make the most suitable choice it is necessary to take the following into account:

a) our risk profile;

b) time horizon;

c) the objectives we want to achieve.

If, for example, our organization has made a profit and we want to invest it, we will have to ask ourselves the following questions:

How long can I/want I to invest? When will I need this capital? If the market conditions were to be very unfavorable, as in the recent economic crash linked to COVID, how much loss can I bear and for how long?

The best investment is the one that links risk and returns according to the objectives of the investor.

<u>What is the ranking and what are Rating Agencies? How can they be useful to us?</u>

How can we understand which company, State, or enterprise is reliable? If we are not experts, how can we make a judgment in such technical matters? In this context, we can get help from the "ranking".

Ranking is a judgment issued by an external and independent entity on a certain company or State on its financial status. These external companies are named "rating agencies". Often, their assessments are expressed by letters, such as A, B, C, where A (or AAA) expresses maximum reliability and safety. Although the neutrality and the independence of credit rating agencies have often been questioned, they play a crucial role. If, for example, the rating of a Country or a company changes, this could be an alarm to be considered.

With regards to stocks, several agencies assess the financial status of a company and its prospects. One of the most used by millions of investors is "Morning Star".

Morning Star www.morningstar.com is, first, an informative portal with in-depth analysis, charts, and free advice, available also on APP for smartphones. Financial instruments are assigned with a particular Morning Star ranking. The rating is expressed with several stars ranging from one to five, where one is the least reliable and five is more reliable. This rating is established based on performances, balance sheet, stability, degree of risk, and expert forecasts. In this way, Morning Star offers guidelines free of charge to help investors navigate the sea of funds, bonds, and stocks that can be found on the market for each instrument category.

Interest Rate: Simple and Compound Interest Rates

Often in the newspapers, we have the news of an elderly person who accumulated at the end of his life an incredible wealth, despite his/her modest salary. This is the result of the "compound interest". Unfortunately, likewise, debts also follow the same rule. In any company, family, NGO, or cooperative, credit access and borrowing money from a bank or contracting a loan is normal. The problem could arise if debt accumulates and creates a "compound" debt. Similarly, revenues follow the same pattern: incomes generate more incomes.

How does the compound interest work and why is it important to know?

An incredibly famous (but probably false) quotation, claims that A. Einstein said "Compound interest is the eighth wonder of the world." Most likely, as written, the quotation is false,

https://quoteinvestigator.com/2019/09/09/interest/ but in any case, it is meaningful, since many people do not realize its effectiveness, both when we talk about earnings, but also when we deal with debts that we have borrowed. Incurring in an unrestrained compound interest while we borrow money, may be very problematic. Similarly, in the case of investments, compound interest can work in our favor.

Simple and compound

This difference is particularly important in any financial domain. Compound interest is the interest calculated on the initial amount but also accounts for all the accumulated interest of previous periods of an investment or a loan. In the simple interest, as in a bond, we do not reinvest the coupon, but we use it for other purposes.

Let's make a concrete example:

We start from the capital of 20.000 Euro and we invest it for 40 years at a hypothetical interest rate of 10%. After 40 years, if we do not reinvest the coupon, we will have a capital of Euro 100,000. The formula to calculate the result is:

Given "M" the final amount;

Given "C" the initial amount that we are going to invest;

Given "I" the interest rate;

Given "t" the time or number of years in our investment;

the simple interest formula tells us that:

M=C(1+it)

and in our case:

M= 20.000(1+10/100*40)

M= 100.000

But if we reinvest our gain, we will obtain a compound interest. With the same initial data, our total capital after 40 years will be 905.185,11 EURO, which is a much larger sum.

In this case, the formula will be:

M= C(1+i)^t

In our case:

M= 20.000 (1+ 10/100)^40

M= 905.185,11 Euro

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Chapter IV

Your Impact on Your Wider Community

Carla Conti
Conservatorio di Santa Cecilia

Understanding Leadership

The syllable 'gu' means darkness, the syllable 'ru', he [she] who dispels them,
Because of the power to dispel darkness, the guru is thus named.
Advayataraka Upanishad, Verse 16

The word "leader" as we use it today didn't come into the English language until the 19th century.

Before that, of course, we wrote about leaders even not using the word "leader" itself.

Plato, Aristotle, Plutarch, Lao-Tzu, Guru Nanak, Machiavelli had an impact on how some rulers and heroes were defined in their instruction and shared opinions of what it meant to be a leader.

Until the term leadership appeared, we always talk of power – as a synonym of leadership- and for this reason, it is appropriate to refer to the relationship between power and leadership.

From the semantic point of view, the term 'power' originates from a vulgarization of the classical Latin word *posse* which means: to be capable, powerful.

Posse is composed of a contraction of the term *potis*, which comes from an Indo-European base which means "he who can" and from the verb *esse* which can be translated as "to be", in the sense of "to be capable of". In the term 'power', two substantially similar but different concepts are merged: the possibility of doing something to the extent that one has the elements to be able to do it: *potis*, and the real ability to do it, or knowing how to act with them in this sense: *esse*.

'Power' therefore means, at the same time: having the elements to exercise a certain action and being able to use them for the intended purpose.

The terms 'power' and 'leadership' are proxemic, especially as regards the psychological-social concept.

What can be considered the first description of a leader who is not referred to as a military man?

For Cicero, the ideal man becomes one who brings together intellectual, moral, cultural skills and can exercise the power of speech and belief (*De Oratore*). The ideal expression of social life, *Humanitas*, is fundamentally the exercise of humanity understood and conceived as freedom of thought and respect for the person, combined with rationality, a sense of community, belonging and dedication to the law and a system of values, precise and severe, guiding/leading of one's own and others' behavior.

In the context of an article inserted in a Handbook, I do not pretend to present all the theories on power and their relatedness with the theories on leadership; although I would like to underline the main lines of research to start with

Michel Mann, a sociologist at UCLA University who, more than thirty years ago, began to answer the question: 'is it possible to develop an analysis of the concept of power?' by producing an undoubtedly comprehensive and monumental work in three volumes (Mann, 1986, 1993, 2012), completed in 2013.

In the psychological-social context, the concept of power is restricted in relation to its aspects relevant on the social level, the so-called: social power. In all sciences interested in the social, the role of power has considerable importance, although sometimes not recognized, entering into any discourse concerning both individual behavior and the relationships between individuals and the communication that takes place within them.

It is possible to identify, according to Hollander (1985), two variables that are implicated in most of the proposed definitions:

1. the ability to control others and events;
2. the ability to resist the power of others and/or to oppose it.

Max Weber sees social power in terms of the position that, in the context of the social relationship, allows an actor to assert his will by overcoming any resistance opposed to him. Kurt Lewin believes that social power must be traced back to the play of opposing forces, that exercised by the holder of power and that exercised in contrast-opposition by the target of power itself, summarized in the definition "the amount of A's power over B depends on the force that A can exert on B and on B's ability to resist the pressures of A", hence the formula:

$$\text{Power of A over B} = \frac{\text{maximum force that A can exert on B}}{\text{maximum resistance that B can exert on A.}}$$

Bertrand Russel (*Power: A new social analysis,* 1938) addresses power as the ability to produce the effects that are intended to produce, that is, on the social level, as the possibility of orienting/modifying the conduct and/or way of thinking of others people placing themselves towards them as a source of influence.

John Turner *(Explaining the nature of power: a three-process theory,*2005) states that the theory sees power as the ability to exert standard influence based on the control of resources deemed important or desired by others.

As others definitions, the aforementioned ones agree that social power is the potential ability to establish asymmetrical relationships in which whoever has power prevails over others, people or groups.

In the most common cases, social power manifests itself as dominance, a modality of relationship in which one actor prevails over the other or others, in terms of influence or control, to the limit of determination, both of the conduct in some sector and its outcomes, giving rise to the asymmetrical relationship.

The current social power tends to materialize as a more or less clear reduction of the freedom of action, thought, and expression of the party that does not prevail and can be particularly marked in cases of despotic power.

Among the most influential of the motivational research theories of power, we can find that of McClelland and Winter (*Motivating Economic Achievement*, 1969) in the context of a more general theorizing of basic motivations. The reason for the acquisition (achievement motivation) would be the basis of the person's approach to tasks; the affiliation motivation would be the basis of the person's sociability; the reason for power (power motivation) would push to exert a strong influence. McClelland and Winter report the ways of expressing the motivation for power, one in search of personalized power (pPower) and the other in search of socialized power (sPower). The two powers would coexist in the same person.

This kind of motivation combines with the following three aspects of power that often manifest with different proportions in single events, single situations: coercive power (strength resources); economic power (material resources); leadership (symbolic resources).

Speaking of motivation, personalized power, and socialized power, the term 'power' increasingly approaches that of 'leadership'.

> The approach to the study of leadership usually has been and perhaps always must be through the study of traits. Leadership is not a simple trait but rather a complex of main traits fashioned together as a unity. An adequate appraisal of leadership would reduce this complex to its individual units, and any study of leadership to be of value should produce a list of traits that go together to make the leader. (Cowley 1928)

As Cowley wrote that traits collectively lent themselves to leadership effectiveness, taking a page from this book, Zaccaro and colleagues developed the trait-leadership model that attempted to address traits and their influence on a leader's effectiveness.

The premise of the Trait-Leadership Model (Zaccaro, Kemp, Bader, 2004) is that

(a) leadership emerges from the combined influence of multiple traits (integrated, rather than individual, traits) and

(b) leader traits differ in their proximal influence on leadership.

Social sciences interested in power dynamics have developed many theories, This model comes with a list of leadership traits, which Zaccaro reminds us are always not exhaustive. But traits based on his 2004 model include extraversion, agreeableness, openness, neuroticism, creativity, and others.

Leadership, therefore, is not a concept opposed to that of power, but it is one of its forms. More precisely, leadership is a form of power based on an exchange of symbolic goods, the extent of which is confirmed by consensus.

It follows that a non-dichotomous vision of the power/leadership issue must aim to provide those in power with criteria and models that allow them to achieve this goal, with a pragmatic approach, avoiding simplistic shortcuts.

About how leaders can influence people, it may be considered as follow:

a) make people believe and make people do it through indirect persuasion;

this cluster includes all those searches in which the target, for some reason, loses or gives up at least a sharing of power and freedom of choice. In this sense: the numerous experimental empirical studies on obedience to authority.

b) make people believe and make people do it through direct persuasion;

this cluster includes all those searches in which someone or something exercises power through the force of arguments. Apart from the theme of learning dynamics, more attributable to pedagogical psychology, specifically in the leadership area in question, almost all studies on social cognition are certainly fully included. Especially those concerning the biases and the heuristics used to make judgments concerning the estimation of the probability of events. This however means that a skilled speaker can, using the strength of the arguments and the power of knowledge of the work of the human mind, package his reasoning rationally and honestly, creating, at the same time, the conditions to favor the listener precise evaluative orientation.

A rather pronounced form of power expressed through the art of oratory that leaves full decision-making freedom to the target.

make people believe and make people do it through indirect influence or covert persuasion;

this cluster includes all those researches in which someone or something exercises power through a communicative system that does not make use of rational arguments (comparable to manipulation).

'Make people believe' concerns most of the studies on discrimination, racism, sexism, or human aggression as well as those concerning political or advertising communication. For this last category, it is enough to think of the well-known phenomenon of induction of desires, according to which people are induced, by the influence of imitative behaviors, group pressure, or fashion phenomena, to consider strictly necessary products that in reality, in conditions of absence of influence, would not be.

‘Make people do it can be worked out by Asch’s famous experiment (1952) on conformism, it is perhaps the most emblematic example. Participants must say which of three lines visibly different in length is the same size as a fourth-placed alongside. Of the group consisting of seven / nine individuals who must answer, only one is the subject to be tested. The others all agree on choosing a different line. As is known, only 25% remain, firmly, completely independent in their positions. In the same test, in a control condition in which the participants perform the task alone, less than 1% of answers are incorrect. This means that the test subjects, despite knowing that they have to choose another answer, tend to opt for the wrong one, subject to the “power” of influence of the majority.

Likewise, almost any experiment on conformity and prejudice could fall into this category.

Leadership studies can be included in three fundamental orientations: personological, interactive, and functionalist depending on whether the research focuses on the personality of the leader, on the relationships that are established between the leader and the group, or on the overall organization as a function of achievement. of the purposes for which it exists.

In the context of attempts to influence, the rhetorical-argumentative devices used to give “factuality” to one’s reports and/or to invalidate that of the accounts of others, are identified by Derek Edwards and Jonathan Potter (*Discursive Psychology*, 1992) in assignment to a category: whoever reports is placed in a category of people capable of inducing favorable or unfavorable inferences regarding the fidelity of what he says;

– vivid description: the report is enriched with details aimed at emphasizing the quality of the memory or the ability and accuracy of observation of the person proposing it;

– insertion in a narrative: the event described is proposed as part of a particular narrative sequence;

– systematic vagueness: the rhetorical opposite of the two previous techniques: the wealth of details, in addition to acting as a guarantee, can also provide footholds for possible denials;

– scientific-like explanation (empiricist accounting): the report is presented in coldly scientific terms;

– rhetorical orientation of the argument: the legitimation of the report with apparently logical arguments, designed to provide an aura of reassuring rationality;

– extreme formulation: the dimensions of the possible judgment on the specific case are formulated in an extreme way;

– consent and corroboration: the factuality of a version is strengthened by presenting it as shared by several people or confirmed by independent observers;

– contrast: formulation of the version opposite to the rejected or problematic one, aimed at underlining the differences between the two;

– lists and layouts: the key elements of the report are schematized in order to underline their centrality and give the report the same character of completeness and systematicity.

For understanding leadership and leaders' language, we can reflect on Peter F. Drucker's words (1996):

What leaders know

All the effective leaders I have encountered–both those I worked with and those I merely watched–knew four simple things:

1. The only definition of a leader is someone who has followers. Some people are thinkers. Some are prophets. Both roles are important and badly needed. But without followers, there can be no leaders.

2. An effective leader is not someone who is loved or admired. He or she is someone whose followers do the right things. Popularity is not leadership. Results are.

3. Leaders are highly visible. They, therefore, set examples.

4. Leadership is not rank, privileges, titles, or money. It is responsibility.

What leaders do

Regardless of their almost limitless diversity with respect to personality, style, abilities, and interests, the effective leaders I have met, worked with, and observed also behaved much the same way:

They did not start with the question, "What do I want?" They started out asking, "What needs to be done?"

Then they asked, "What can and should I do to make a difference?" This has to be something that both needs to be done and fits the leader's strengths and the way she or he is most effective.

They constantly asked, "What are the organization's mission and goals? What constitutes performance and results in this organization?"

They were extremely tolerant of diversity in people and did not look for carbon copies of themselves. It rarely even occurred to them to ask, "Do I like or dislike this person?" But they were totally–fiendishly–intolerant when it came to a person's performance, standards, and values.

They were not afraid of strength in their associates. They gloried in it. Whether they had heard of it or not, their motto was what Andrew Carnegie wanted to have put on his tombstone: "Here lies a man who attracted better people into his service than he was himself."

One way or another, they submitted themselves to the “mirror test”–that is, they made sure that the person they saw in the mirror in the morning was the kind of person they wanted to be, respect, and believe in. This way they fortified themselves against the leader’s greatest temptations–to do things that are popular rather than to do petty, mean, sleazy things.

Another interesting element to understanding leadership is to clearly distinguish it from management.

Considering these two related but distinct areas we can say that leadership is about establishing a direction and influencing others to follow, and management is about successfully administering the many complex details involved in a business’s operations. [...] Leadership skills are needed to set the vision, and management skills are needed to implement a plan to achieve that vision. Recognizing the difference between leadership and management, however, can help individuals focus on developing their skills in both arenas.

The set below can help to distinguish between leadership and management:

Leadership	**Management**
Influencing	Planning
Change	Organizing
Direction	Controlling
Vision	Stability
Innovating	Administering
Developing	Maintaining
Long-term	Implementing
Originating	Instructing
Creating	Resources
Motivating	Budgeting
Inspiring	Scheduling
People	Details
Big Idea	

As we attempt to understand what leadership can represent in music careers, we have to notice in them both leadership and management positions.

We all recognize the differences between a superintendent of an opera house, an artistic director of a philharmonic, an orchestra conductor, a first violin, a record producer, a talent scout, a teacher.

All of these professional positions exercise leadership albeit in a different way that is mainly manifested in formal or informal leadership.

There is ‘formal leadership’ when individuals are officially recognized at a leadership role with assigned titles and positions of authority. On the other side, when individuals exhibit leadership qualities with innovative ideas as they inspire and motivate other people in their context, we can say that there is ‘informal leadership’.

The Type of Leader You are

My ego/
loves to rough it up with your ego/throwin’ uppercuts to get equal/
That’s just how it goes/
you want love and control but you can’t have both.
EGO, by Gia Woods

The ‘great man theory of leadership became popular during the 19th century.

The mythology behind some of the world’s most famous leaders, such as Alexander the Great, Julius Caesar, Abraham Lincoln, and J.F. Kennedy helped contribute to the notion that great leaders are born and not made.

The trait theory of leadership focuses on identifying different personality traits and characteristics that are linked to successful leadership across a variety of situations. This line of research emerged as one of the earliest types of investigations into the nature of effective leadership and is tied, in a certain way, to the “great man” theory of leadership first proposed by Thomas Carlyle in the mid-1800s.

Because people of a lesser social status had fewer opportunities to practice and achieve leadership roles, the ‘great man theory’ contributed to the idea that leadership is an inherent ability.

Even today, people often describe prominent leaders as having the right qualities or personalities for the position. This implies that inherent characteristics are what make these people effective leaders.

Nevertheless, in the same 19th century, voices were raised against this theory.

In “The Study of Sociology,” (Appleton, 1874) the sociologist Herbert Spencer wrote, “you must admit that the genesis of a great man depends on the long series of complex influences which has produced the race in which he appears, and the social state into which that race has slowly grown…Before he can remake his society, his society must make him.” So he suggested that the leaders were products of the society in which they lived.

Since the publication of Carlyle's thesis, psychologists have examined and argued about the trait-based theory of leadership. From the 1940s to the 1970s, psychologist Ralph Melvin Stogdill suggested that leadership is the result of the interaction between the individual and the social situation and not merely the result of a predefined set of traits

One of the key problems with the Great Man leadership theory is that not all people who possess the so-called natural qualities of leadership actually become great leaders. Particularly as the name itself states, this theory just considers men and not women.

If leadership was simply an inborn quality, then all people who possess the necessary traits would eventually find themselves in leadership roles.

Research has instead found that leadership is a surprisingly complex subject and that numerous factors influence how successful a particular leader may or may not be. Characteristics of the group, the leader in power, and the situation all interact to determine what type of leadership is needed and the effectiveness of this leadership.

About these numerous factors, James M. Kouzes and Barry Z. Posner (*The Leadership Challenge*, 1987), posited that credibility was a key indicator of leadership skills, characterized by such traits as being honest, forward-looking, inspiring, and competent.

Dealing with the topic of power meant approaching such a basic force of human behavior that concerns disciplines ranging from the social and human sciences to those of behavior (psychology, sociology, philosophy, economics, political science, anthropology, etc.) and it is not simple. to draw absolute, defining boundaries within just one of these (Kruglansky, Higgins, 2007, p. 678).

According to the researchers of the 'Trait Theory' today, the traits most commonly associated with great leadership include:

Adaptability and flexibility: effective leaders don't get stuck in a rut. They are able to think outside of the box and adapt quickly to changing situations.

Assertiveness: a great leader is able to be direct and assertive without coming off as overly pushy or aggressive.

Capacity to motivate people: a great leader knows how to inspire others and motivate them to do their best.

Courage and resolution: best leaders are brave and committed to the goals of the group. They do not hide from challenges.

Creativity: perhaps most importantly, great leaders not only possess their own creativity, but they are also able to foster creativity among members of the group.

Decisiveness: a great leader is capable of making a decision and is confident in his or her choices.

Eagerness to accept responsibility: strong leaders take on responsibility and don't pass the blame on to others. They stand by their success and take ownership of their mistakes.

Emotional stability: in addition to being dependable overall, strong leaders are able to control their emotions and avoid overreactions.

Intelligence and action-oriented judgment: great leaders and smart and make choices that move the group forward.

Need for achievement: strong leaders have a need to succeed and help the group achieve goals. They genuinely care about the success of the group and are committed to helping the group reach these milestones.

People skills: excellent interpersonal skills are essential for leading effectively. Great leaders know how to interact well with other leaders as well as with team members.

Perseverance: strong leaders stick with it, even when things get difficult or the group faces significant obstacles.

Self-confidence: many of the best leaders are extremely self-assured. Because they are confident in themselves, followers often begin to share this self-belief.

Task competences: great leader is skilled and capable. Members of the group are able to look to the leader for an example of how things should be done.

Trustworthiness: group members need to be able to depend upon and trust the person leading them.

Understanding their followers and their needs: effective leaders pay attention to group members and genuinely care about helping them succeed. They want each person in the group to succeed and play a role in moving the entire group forward.

While these traits are often linked to effective leadership, it is important to note that few leaders possess all of these traits. Generally, a strong leader will have many of these qualities.

Two other models have emerged in recent trait leadership studies.

'The Integrated Model of Leader Traits, Behaviors, and Effectiveness', created by D. S. Derue and colleagues (2011), combines traits and behaviors in predicting leader effectiveness and tested the mediation effect of leader behaviors on the relationship between leader traits and effectiveness.

A second model, 'The Leader Trait Emergency Effectiveness Model', created by researcher Timothy Judge (2012) and colleagues, combines behavioral genetics and evolutionary psychology theories of how traits are developed and puts them into a model that attempts to explain leader emergence and effectiveness.

In spite of the increased focus of researchers on trait theory, it remains among the more criticized theories of leadership. Some argue it's too simplistic. Others criticize that it studies leadership effectiveness as it's perceived by followers, rather than actual leadership effectiveness.

Other two reflections on the trait approach:

– traits can predict leadership. Years ago the evidence suggested otherwise, but the presence of a proper framework for classifying and organizing traits now help us understand this better;

– traits do a better job of predicting the emergence of leaders and the appearance of leadership than they do distinguish between effective and ineffective leadership.

Beyond the theory of traits, in the late 1940s in the USA, research began at the Ohio State University and at the University of Michigan which focused on consideration as a leadership behavior aimed at creating mutual trust and respect with their followers.

The University of Michigan team also came up with two dimensions of leadership behavior. They labeled them employee-oriented and production-oriented; at the same time, the Ohio State University researchers defined those behaviors as people-focused and task-focused.

Employee-oriented leaders emphasized interpersonal relations. They took a personal interest in the needs of employees and embraced individual differences among members. The production-oriented leaders tended to emphasize the technical or task aspects of the job. Their main concern was accomplishing objectives and the group members were just a means to reach that goal.

Continuing along the path traced by the American universities of Ohio and Michigan studies, researchers Blake and Mouton (1964) concentrated on concern for production and concern for people. They scored each of those areas on a scale of 1 (low) to 9 (high) to create 81 different positions in which the leader's style might fall. The result was five different types of behavioral styles.

https://expertprogrammanagement.com/2019/05/blake-mouton-grid/ [October 2021]

In the accommodating management style, leaders yield and comply. They pay attention to the comfort of the employees in hopes that they'll be productive. This style often results in happy employees but is not necessarily productive.

In the indifferent management style, leaders evade and elude. They don't give much consideration to people or production and try to fly under the radar a bit without getting into trouble.

In the sound management style, leaders contribute and commit. They pay high attention to both people and production and encourage teamwork and commitment. It's very Theory Y!

In the dictatorial management style, leaders control and dominate. They pay attention to production but not to people, and use rules and punishment to achieve goals. It's very Theory X!

In the status quo management style, leaders balance, and compromise. They are middle-of-the-road, and as a result, people's needs and production needs aren't necessarily met.

A decisive step in the development of the leadership theory was in the 1990s when Scandinavian researchers Ekvall and Arvonen began to reassess the idea that there were only two dimensions that captured the essence of leadership behavior. Their studies indicate that just concentrating on two different dimensions of behavior may not be adequate to capture leadership in the twenty-first century. Ekvall and Arvonen decided leaders would exhibit development-oriented behavior. By exhibiting development-oriented behavior, these leaders would value experimentation, seek out new ideas and generate and implement change.

Behavioral theories had modest success in identifying consistent relationships between leadership behavior and group performance because none of these consider situations as a factor.

Apart from traits and behaviors, what about situation impact on a leader's success?

After behavioral theories, contingency theories took place that considered the leader *and* the situation. Since the 1960s, the guiding light for research has been the assumption that what makes a leader great depends on the situation.

As researchers started to realize that a certain style and set of skills were appropriate for one situation and failed in another, they sought to determine which conditions matched which styles and skills. This led to several theories on isolating key situational variables.

One of the most interesting comprehensive contingency models for leadership has been developed by Fred Fiedler who proposed that effective group performance depended on a solid match between the leader's style and the degree to which the situation gives control to the leader. He determined to measure the leader's propensity to one trait (task-oriented or relationship-oriented) or another by developing the least preferred coworker questionnaire (LPC).

Fiedler identified three contingency dimensions that he was convinced defined the key situation factors that determine leadership effectiveness. Those situations were:

– Leader-member relations: the degree to which members have confidence and trust in their leader (good or poor).

– Task structure: the degree to which job assignments are proceduralized (high or low).

– Position power: the degree of influence a leader has overpower variables, such as hiring, firing, discipline, promotions, and salary increases (strong or weak).

Fiedler then started comparing task-oriented and relationship-oriented leaders and their performances, based on the twenty-four possible combinations of the situations above. He concluded that task-oriented leaders tended to perform better when situations were very favorable or very unfavorable to them. Relationship-oriented leaders perform better when situations are moderately favorable.

At the end of the 1980s, Fiedler and Joe Garcia, reconceptualized Fiedler's original theory, this time focusing on the role of stress as a form of situational disfavor and how a leader's intelligence and experience influence his or her reaction to it.

Their conclusion was that bright individuals perform worse in stressful situations, and experienced people perform worse in low-stress situations.

This theory is garnering solid research support as 'Cognitive resource Theory'.

Shifting the focus from the situation to people acting in situations, Paul Hersey and Ken Blanchard worked out the situational approach to leadership suggests the need to match two key elements appropriately: the leaders' leadership style and the followers' maturity or preparedness levels.

The 'Situational Leadership Theory' identifies four main leadership approaches:

– Telling: directive and authoritative approach, the leader makes decisions and tells employees what to do.

– Selling: the leader is still the decision-maker, but he communicates and works to persuade the employees rather than simply directing them.

– Participating: the leader works with the team members to make decisions together, he/she supports and encourages them and is more democratic.

– Delegating: the leader assigns decision-making responsibility to team members but oversees their work.

In addition to these four approaches to leadership, there are also four levels of follower maturity (M):

Level M1: Followers have low competence and low commitment.

Level M2: Followers have low competence, but high commitment.

Level M3: Followers have high competence, but low commitment and confidence.

Level M4: Followers have high competence, high commitment, and confidence.

In Hersey and Blanchard's approach, the key to successful leadership is matching the proper leadership style to the corresponding maturity level of the employees. As a general rule, each of the four leadership styles is appropriate for the corresponding employee maturity level:

–Telling style works best for leading employees at the M1 level (low competence, low commitment).

–Selling style works best for leading employees at the M2 level (low competence, high commitment).

–Participating style works best for leading employees at the M3 level (high competence, low commitment/confidence).

–Delegating style works best for leading employees at the M4 level (high competence, high commitment/confidence).

From the situational leadership perspective, the leader must have the willingness and ability to use any of the four leadership styles as needed, identifying the employee maturity level as a very important part of the process. This theory focuses on the reality that followers will accept or reject a leader.

Another aspect of leadership is the 'Leader-Member Exchange Theory, which considers leaders' relationships with people, and proposes that, because of time constraints, leaders establish relationships with a small group of their followers. These individuals make up an "in-group" and are more likely to receive attention from the leader. Other followers fall into the "out-group."

How the leader chooses the "in-group" is somewhat unclear, but it's assumed that the leader chooses the individuals based on their similarities to his or her own characteristics, or according to their higher competence levels.

Research testing the leader-member exchange theory has been generally supportive and provides evidence that leaders do differentiate among followers, that these disparities aren't random, and that the individuals in the "in-group" will perform better, have lower turnover, etc.

When the perspective moves from leaders to followers the leader's job is to assist followers in attaining their goals and to provide the necessary direction and/or support to ensure their goals are compatible with the overall objectives of the group or organization.

This approach, developed by Robert House, is the 'Path-Goal theory' which determined four types of leaders:

The supportive leader: is friendly and shows concerns for the followers.

The participative leader: checks with followers for suggestions before making a decision.

The directive leader: lets followers know what work is to be done, gives guidance on how to accomplish tasks.

The achievement-oriented leader: sets challenging goals, expects followers to perform at high levels.

The factors are environmental (task structure, formal authority system, workgroup) and subordinate (locus of control, experience, perceived ability). The environmental factors are beyond followers' control, and the subordinate factors are, obviously within their control. Environmental factors dictate which of the leadership behaviors above will be most effective, and the subordinate factors dictate how those leadership behaviors are interpreted.

Research supports this theory. It's logical that leaders will be successful if they are "filling in the blanks" where environmental and subordinate factors are concerned, and giving the team what they don't already have: leaders success is an Antecedent-Behavior Consequence of their effort.

All of the aforementioned contingency leadership models, which have been discussed and contemplated for more than forty years, seem to suggest, above all things, that there is no just one right way to lead.

Educational environments, small or medium-sized social contexts, cultural and creative sectors, independent music production companies find themselves in situations in which leaders who work in the artistic-musical field can act their leadership in a different way according to above all to the group and the experience.

Leadership as it Relates to Gender

Where the rules are silent women are not usually considered.

Jessie Street, Australia's only female delegate to the United Nations Founding conference, 1945.

Where are musicians on the 2030 Agenda of Gender Equality?

Gender inequality is one of the global problems that is faced in all geographies of the world and in almost every sphere of life. Although the issue is becoming increasingly visible and many actions are being taken towards equality, it took the world a long and challenging journey to reach where it is, and it still has a long way to go to reach where it wants to be. Many of this journey involves the commitments, policy documents and actions either taken or initiated by United Nations (UN). However, even the UN did not occupy itself with gender equality from the beginning.

The four women leaders, Jessie Street, Bertha Lutz (Brazil), Minerva Bernardino (Dominican Republic), and Virginia Gildersleeve (US), who were there when the UN was founded to sign the UN Charter in San Francisco on 26 June 1945, were also the ones who canalized the organization to adopt a gender-sensitive approach. But developing a common understanding and agenda took 50 years; from 1945 when the UN's Charter conference was convened in San Francisco to 1995 when the Beijing Declaration and Platform for Action (BPfA) came into being at the Fourth World Conference on Women.

In September 2000 in New York, the world leaders agreed on a set of goals named the Millennium Development Goals (MDGs). Promoting gender equality and empowering women was one of the 8 MDGs that were committed to achieving this by 2015. After 15 years of progress under MDGs, in 2012 they were decided to be replaced by the Sustainable Development Goals (SDGs) at the UN Conference on Sustainable Development in Rio de Janerio. Gender equality remained to be a part of the UN agenda within this new set of goals as well by being the goal number 5 – achieve gender equality and empower all women and girls – among 17 goals. In addition, other goals related to gender issues were also set directly under the sub-targets in 10 of the other 16 goals.

Even though gender equality is a topic of priority, the world does not perform well in SDG 5 according to the analyses. Equal Measures 2030, a civil society and public sector partnership that connects data and action on gender equality, conducted comprehensive research in 129 countries covering 14 of the 17 SDGs from a gender equality perspective. Gender-related indicators were determined for each of the 14 SDGs and then countries were assessed according to these indicators. The results unfortunately do not promise brilliant prospects. Some of the key findings indicate the following: the global average score is 65.7 which is considered as "poor"; no country is scored "excellent" which is a score of 90 and above, with the highest-scoring country – Denmark – receiving 89.3; even the top-scoring countries have "poor" or "very poor" scores on at least one of the 14 goals.

Even if Gender equality is a fundamental human right, the music and the cultural sectors still struggle to meaningfully foster an environment where women, people who identify as nonbinary or members of the LGBTIQ+ community are treated as equals. Everywhere in the world, adolescents easily fall into established gender roles, even when it comes to music; among HEIMs students: women primarily sing, while men play instruments or do technical tasks. These stereotypes are reflected as severe gender gaps and imbalances in the music-making industry: in Europe, women represent 20% or less of registered composers/songwriters, on average earn 30% less than men working within the music sector, composed only 2.3% of works performed at concerts and own only 15% of record labels.

> Women face unique and varied challenges as they ascend to leadership positions. First, there is the issue of bias. While the most explicit bias has been weeded out of organizations, more subtle bias remains rife—even in those firms with the best intentions to support their top female talent. This bias is rooted in our unconscious associations that pair leadership with men and homemaking with women. Such deep-seated associations fuel a consistent pattern of men being more likely to gain promotion, reward, and recognition than women who have the equivalent skill, experience, and performance.

This creates an iterative cycle that further drives the existing stereotypes and cultural norms deeply in the social structure. Discrimination, unfortunately, commonplace in the cultural as well as artistic and music sector, risks being exacerbated by the impact of COVID-19: the stop of live artistic professions for the lockdown and for the subsequent restrictive measures of the audience in theaters, concert halls, etc.; childcare and care for the elderly; lesser technological skills and less financial means to acquire them.

The global pandemic, however, also presents opportunities to change and co-create the "new normal" in an inclusive and transformational way as the comparison between the various artistic/music realities have become tighter and more immediate. To ensure this, the voices of women and non-binary people, in all their diversities, need to be amplified and heard in the whole Cultural field, taking an intersectional lens to dismantle entrenched toxic norms prevalent nowadays.

New platforms create opportunities to empower and amplify the voices of women and underrepresented people through engagement in music-making and free creative expression, building their personal and professional competencies and thus enabling them to play an active role in society. The activities such as those of the NEWS in MAP project aim to contribute to fostering gender mainstreaming, equality, and inclusive, safe environments in the music HEI sector

The connection between music and the Sustainable Development Goals (SDGs) may not be an obvious one to everyone, but if HEIMs work closely with creative sector can involve artists across many industries to bring attention to some of the world's biggest challenges, including gender.

Cultural and creative industries create more than 29 million jobs globally, and play a key role in improving people's livelihoods and boosting economies. By incorporating people-centered values and prioritizing gender equality, these sectors can help propel the 5th of the 17 SDGs and the 2030 Agenda for Sustainable Development.

Achieving gender equality must, and has, involved efforts to understand the vulnerabilities and risks that adolescent girls and young women face every day – but how much do adolescent boys, and young men know about the realities of this gap? How much do teachers make effort in this direction? How can leadership and gender equality issues develop in HEIMs?

Leaders aware of gender equality can effectively act in musical contexts starting from adolescent one. Adolescence is a key period where individuals of all gender identities form attitudes, opinions, and beliefs – about themselves, about their sexuality, and about their place in the world. It is a period when ideas about equality can become ingrained.

The artistic-musical context through a reflection on self-leadership can favor the discourse of gender equality:

-by immersing the students/participants in a context of dialogue and action that challenge the inherent nature of male privileges and power structures in the music sector – institutional governance, academia, and workplace – the men learned a lot about themselves and how they can begin to address inequities;

-by providing step-by-step tools, discussion topics and stories about gender gap/gender equality, such as handbook publications can act as a guide for musicians and teachers to instill change in institutions that impede women's progress through both subtle and obvious barriers.

Teachers, as self-leaders in the artistic-music sector, highlight the need to engage all their students (above all adolescent boys and young men) as allies to achieve gender equality and as supporters of women's empowerment, as well as the importance of addressing the specific career and social development needs of students themselves.

What can leaders do to stress gender equality in a music environment?

They can adopt and spread 'gender-responsive reforms' for ensuring increased coverage of women, including female informal music workers, to address the risks they face. These include: (a) legislation in the labor market; (b) recognition of the care economy; (c) innovative policy design in payment options and simplified administrative processes; and (d) investment in gender-sensitive delivery capacity.

Leaders need to be involved in reflective, in-depth discussions and comprehensive campaigns focused on ending the gender gap and inequality as well as violence against people who identify as nonbinary or members of the LGBTIQ+ community, starting with sexual harassment in teacher/student relationships.

In HEIMs, Leaders who are attentive to gender issues focus on diversity and empowerment, creating cultural understanding and acceptance *through* music.

HEIMs leaders can support activities and publications to facilitate the systematic integration of gender equality dimensions into value chain development programs and projects.

They can raise awareness on gender inequalities and discusses the importance of addressing these dimensions in value HEIM chain development, while also building a common approach for work on gender-sensitive value chain development.

Leaders can achieve this by bringing together key concepts from value chain development and gender and by providing concrete guiding principles for the integration of gender concerns into HEIMs development projects and academic programs.

This conceptual framework in developing gender-sensitive value chains can include Guidelines for practitioners, which provide specific tools to support teachers/practitioners in designing, implementing, and monitoring gender-sensitive academic programs.

Speaking of leadership and gender we must also ask ourselves which language is appropriate to our theme.

The initial studies on "gender and language" have a descriptive character since they concern differences that would characterize the way of speaking female compared to the male one, especially in English speakers, of the middle class, inserted in a Western-type society: among the most influential studies that of Lakoff is placed. According to Lakoff, nine main features would distinguish the language used by women, referred to as the female register, from that used by men:

1. presence of specialized terms in the sectors then pertaining to women;
2. much greater moderation in expressions of disappointment;
3. a greater abundance of adjectives that do not convey information but only emotional participation;

4. a greater abundance of statements followed by a "coda" capable of making them not very certain;

5. greater richness of tonal modulations of the voice;

more frequent and accentuated courtesy formulas;

6. a tendency to tone down the statements made or to apologize for them;

7. more correct pronunciation and grammar, with a tendential absence of vulgar and slang terms;

8. absence of humorous formulations, puns, and the like.

The language used by women would be characterized by a less "strong" style, less assertive, more emotionally connoted, more formally correct, and more courteous than that of men. The subsequent investigations are confirmed only by the greater courtesy of the female discursive approach. At the lexicon level, many words and idioms that are formally neutral in regard to gender, are such only apparently because they sanction a difference, in the sense of the inferiority of the woman compared to the man.

To improve the integration of a gender perspective into leadership issues it is crucial to approach the Gender Mainstreaming domain as a globally accepted strategy for promoting gender equality.

It involves the integration of a gender perspective into the preparation, design, implementation, monitoring, and evaluation of policies, regulatory measures, and spending programs, with a view to promoting equality between women and men, and combating discrimination.

Musician/Artist in Community

When I think of community, I think of it on multiple levels.
There's a family community—the child and his family
—the school community, the city that you live in.
But it's all interconnected.
Telling the story of you, Meg Medina

Why 'artist/musician in community' is connected with leadership?
We can consider the following point of view as an answer:

Historically and across cultures, most music-making can be understood as a response to constructs and contexts that *move* or *inspire* people to organize sounds in a way that is meaningful to them.

These 'constructs and contexts' design a social space in which leadership operates. Indeed, it is

> also always exercised through interaction with the surrounding society. This means that leadership tends to vary around the world, quite simply because of the differences between societies and the values on which they are based.

As part of the 'surrounding society,' the education system is crucial in understanding leadership. According to the Nordic approach, education is the key in many ways because people

> can be flexible thanks to further education, enabling them to take a lot of responsibility within the organizations. Education is also crucial from another perspective, namely that future leaders at universities and colleges study leadership issues from a broad perspective.

In the mainstream, 'leadership' and 'community' refer to each other and are nevertheless linked as a fundamental aspect of our music experience.

Academic studies in the field of community music have presented many examples of descriptive writing on different examples of community music around the world, furthermore, transnational discussions have improved according to groups and organizations such as the International Society of Music Educations (ISME) and Community Music Activity (CMA) which led to a wider understanding of community music as an international field.

This is all the more verifiable, as in the last two years there is no aspect of world life that hasn't been affected by the COVID-19 pandemic and a broad perspective includes the performing arts as well.

In this point of view, community music much more than other music realities looked at the heartbreak and the silver linings of the pandemic, from how music organizations across all countries are faring, to how reopening plans are proceeding, to how musicians and their artist partners have worked together to strengthen the sector during this crisis.

Community music depends on a range of variables including:

(a) the people involved (e.g. 'community music workers' and/or musicians, clients or students);

(b) the communities and institutions involved;

(c) the aims, purposes, or needs that a community music program intends to achieve;

(d) the relationships between a given community music program and its geographical, social, economic, religious, cultural, and/or historic circumstance, and

(e) the financial support a community music program receives, or not.

In the music community where the organizational and hierarchical structures are so different from each other, one of the aspects that helped to cope with this emergency has been the self-leadership: the necessary skill to face difficulty and motivate themselves.

This is because the most interesting aspect of the leadership acted out in community music is the richness in terms of the transformation of experience, of the diversity of the people involved, of the vastness of variables that other contexts do not offer.

To address the role of music leaders in the community one can start from ways music impacts the community.

Reading through the following list, musicians can reflect on how these items may or may not be true for them, and how they are verifiable in their community experience.

What does music mean for a community?

Certainly, some, many, or even all of the following answers can help our reflection on this issue:

- music can define physical space;
- music creates a sense of belonging;
- music reflects community values;
- music drives economic development;
- music increases business;
- music brings tourism;
- music improves social well-being;
- music exposes community conflicts;
- music helps to understand others point of view;
- music encourages expression;
- music connects a diversity of culture;
- music promotes self-discipline;
- music can create dialogue with other arts;
- music encourages creative thinking;
- music develops problem-solving;
- music entertains people in the community;
- music builds personal and professional relationships;
- music is inspired by community and reflects the community back;
- music educates and informs us on issues.

A community is not necessarily a self-evident good or unified whole; it may be characterized by difference, plurality, and diversity, and by a changing ethos.

What music represents in the community can be understood as a praxis that changes over time along with the plurality of aims those changes serve.

To focus on community music and the role of musicians in it, make us rethink music performance as well as music education as transformative practices: creating new frameworks for doing music through different and new perspectives.

Music, from formal to informal, is connected to the community, so that using learning and teaching concepts such as 'facilitation' (Christine Hogan, 2002) and 'non-formal education' (Alan Rogers, 2004), the pedagogic approaches employed by community music facilitators have commonly placed an emphasis on negotiation as well as leadership.

In the EU's current social and political agenda as well as in the mainstream educational settings, community music includes the healthcare arena to music therapists.

> Another relationship that requires reflection is that between *individualism* and *collectivism*. [...] if you separate the two parameters (individualism vs collectivism) between a family and a more social dimension, high levels of familial individualism occur, while a highly collectivist perspective is achieved in relation to the social dimension. In an individualistic culture (in this context), the individual is expected to take care of themselves, whereas a collectivist culture expects a stronger loyalty to family, relatives, employers, or the rest of the close network.

Community music, apart from music in hospitals, also includes music in complex contexts such as prisons, which require community musicians to rethink their practice, and their leadership, first of all, to understand and manage issues within prison contexts that complicate community music practices include policies, limitations, confinement, regulations, and security protocols.

Beyond different kinds of communities, the common point which is recognized as crucial for the relations between music and community is that music can draw people together in ways that can increase feelings of solidarity, intimate connection, and shared purpose towards social development goals is over doubt new, and this is the starting point to make musicians reflect about their role as leaders, they should be aware of their role as musicians in society, their local community, and the world at large.

Musicians as leaders should be conscious they are creative thinkers providing their communities with interaction, and inspiration but they also give thoughtful critique to the political, economic, and social system.

The following sentences can trigger brainstorming and discussion as a starting point to inspire even young musicians who are confronted with leadership experiences:

- musicians record and preserve our human history;
- musicians connect with and inspire people globally;
- musicians tell stories and pass on cultures and traditions;
- musicians work to give the margins voice and make societal changes;
- musicians are responsible for unearthing the meanings;
- musicians create a sense of community.

To encourage reflection on leadership in community music in various educational contexts, it may be interesting to punt the following questions at the center of the learning/teaching dialogue:

reflective questions on community music and its ethical aspects:

Can community music exemplify artistic citizenship? If so, how? If not, why not?

What social values should be explored in/for community music?

Who decides what social values should be explored in/for community music?

What is ethical about music education and community music?

What should ethical considerations about community music be critically informed?

What are the important ethical issues in modern society that community music can potentially impact on?

What community-ethic projects would you like to be involved with, and what values and virtues would you seek to embody?

Where is there the most need for community music in your community?

How can the philosophy of ethics aid our understanding of community music?

What ethical attributes and actions are required to sustain community music?

Considerations of ethics in community music inquire into the values, purposes, and dispositions of community music activity. Actually, the ethical perspective of community music is multifaceted.

In some ways it is strongly connected with pedagogy and education: taking into account the variety of issues and concerns that are relevant to each circumstance within schools/universities and outside them; while in other ways: the sustainability and preservation of community music as a 'free form', away from the restraints of institutionalization has been regarded by some as an important reason to position community music away from schooling.

Since at the beginning of this chapter we mentioned the Nordic approach to leadership as a challenge to the historical model of leadership widespread in musical careers, let highlight how this model relates to education and leadership.

> Education is the key to the Nordic leadership style in many ways. Employees can be flexible thanks to further education, enabling them to take a lot of responsibility within the organizations. Education is also crucial from another perspective, namely those future leaders at universities and colleges study leadership issues from a broad perspective and not just the American perspective of leadership and work organization, which tends to prioritize a short-term approach.

The biggest challenge in community music leadership is imagining the statement of a flat leadership model within a high level of involvement of participants.

As in music careers, we are used to having 'conductors', 'directors', 'first orchestra parts', we have to do a lot of efforts to establish a high degree of delegation of power and responsibility.

It is not easy to imagine the transformation of highly hierarchical and top-down structures into decentralized and flat music communities.

Participants in this type of community, such as artists and musicians should develop flexibility, and this could probably be a driving force behind the flat music organizational structure.

Project Design

> Il y a une universalité de projet humain
> en ce sens que tout projet est compréhensible pour l'homme».
> Tout projet humain peut être retrouvé par un autre homme.
> Jean Paul Sartre, *L'existentialisme est un humanisme*

A project in the music sector has to be designed first, just like any other project.

Whether it can be a music project in an educational, performative, social context, it needs ideation and a plan in which all aspects are considered.

In some music sectors, especially production ones, there are teams of experts who deal with design projects: people educated in management confront themselves with experts and researchers on the project content aspects. Although, beyond the design offices, institutions, organizations and even individuals must have in mind the importance of a project plan that imprints their activities before, during, and even after the project itself.

What are the aspects of a project that must be considered in the design phase?

- Project Title/Description

The Project Title should be meaningful and easily understood. It is important that the Project Title is clear and allows someone new to the project to be able to grasp what the project is about before delving into the detail.

- Impact

The Impact is not intended to be achieved solely by the project. This is a higher-level situation that the project will contribute towards achieving. Project participants should be aware of other efforts being made to achieve the impact so that they can make informed decisions about neglected areas. This information is also important when establishing the hierarchy of objectives.

- Outcome

There can only be one outcome for the project. The Outcome should identify what will change, and who will benefit at any level.

- Outputs

Outputs are the specific, direct deliverables of the project. These will provide the conditions necessary to achieve the Outcome. The logic of the chain from Output to Outcome, therefore, needs to be clear. Projects usually have several outputs which can be more or less connected to each other. Outputs can be carried forward simultaneously or successively one from the others.

Good practice would be to include Input information at both Output and Outcome levels as this would lead to a complete results chain.

- Capturing Gender

It is important to ensure all indicators are disaggregated by sex or are sensitive to gender.

Sex disaggregation will measure males and females separately, for example: HEIMs enrolment rate (men and women); number music professionals trained (by male/female).

Gender sensitive indicators should include a specific gender element, for example, the number of women teachers working in specific music areas; the number of new training places open to women; the music education rate in female-headed households, etc).

If gender issues are relevant to the policy or project, explicit references are required in the project design.

Inclusion of gender issues in the business section of the project alone is not sufficient.

- Targets

Targets must be Specific, Measurable, Achievable, Relevant and Time bound (i.e. SMART), thereby indicating the desired result at the end of the project.

In line with the European standard, targets must be included wherever baseline data is available and should be disaggregated by sex where appropriate.

- Source

The 'Source' provides a list of the information a project needs in order to demonstrate what has been accomplished. The section regarding sources can be revised as more, or better, information becomes available. The frequency with which project participants will obtain information from stated sources can be indicated.

- Assumptions

As part of the design phase, a project needs to define the important assumptions participants are making, which should be linked to the realization of your project's Outcome and individual Outputs.

The assumptions at these levels will not necessarily be the same. Assumptions that can be realized through project activities should be incorporated into the project design and deleted from the Assumptions column. If at the end of the design phase, assumptions remain that are outside the scope of the project, these should be monitored on a regular basis, with provisions for this monitoring incorporated into the project design. The influence of non-project investments should be captured in the 'assumptions' area (for example, the success of a project may rely on activities undertaken by other partners).

How to logically connect all these aspects of a project? we can follow like this:

IF we undertake the activities
AND the assumptions hold true,
THEN we will create the outputs.
IF we deliver the outputs
AND the assumptions hold true,
THEN we will achieve the outcome.
IF we achieve the outcome
AND the assumptions hold true,
THEN we will contribute to the impact.

- Assessing Impact /Evaluation

A project with a clear, well-defined Outcome and Output provides participants before those tasked with carrying out project reviews with a strong framework for measuring what the project has delivered.

This can help with:

- identifying lessons about what has worked and not worked;
- assessing the direct and indirect benefits of a project; and
- ensuring greater accountability.

There are a number of methods for assessing or evaluating impact, including impact evaluations. It is important to consider the nature, extent, and timing of the review and evaluation process through project design and in developing it.

When we think about project design, we easily expect a ‘drawing’, a ‘concept map’ as well as a ‘graphic scheme’. So, as it concerns a design, a musical project can usefully be supported by an outline, like the one below:

Following the nine steps it’s clear how to design a project:

Identify all stakeholders:

projects have several stakeholders, and not all of them will be involved in every detail of the project. Project stakeholders include:

- customer,
- the end-users of the product,
- the company/institution and its leaders,
- and the team working directly on the project.

Depending on the nature of projects, stakeholders may also include outside organizations or individual community members that will be interested in the project.

Define roles and responsibilities:

The project design has to determine the core project management skills and competencies required for the project, defining roles and assigning responsibilities to individual stakeholders. In a project, a role is not the same as a person.

In some cases, one person can fill multiple roles, such as having a designated emergency contact, a role that adds a few additional work hours to a teacher’s schedule.

In other cases, multiple people may hold identical roles, as when your project requires different kinds of musicians or multiple software engineers.

Hold a kickoff meeting:

the kickoff meeting is a chance to bring all stakeholders together, casting a vision for the project that everyone can get behind. It is an opportunity to make introductions and establish good working relationships.

At this stage, the specific details of the project haven’t been determined, so one should include a discussion on the project scope, budget, timeline, and goals in your meeting agenda. This is also when roles are announced and a communication plan is explained.

Define project scope, budget, and timeline:

projects need to define its three important concepts: scope (what are the objectives of this project?); budget (what is the expected financial cost of the project?); timeline (projects' phases and the length of time reasonably expected to be completed)

Set and prioritize goals:

to break down the big picture objectives of projects into individual goals and tasks,

and prioritize tasks according to importance and dependencies,

and put a system in place to ensure corrective actions when goals aren't met on time;

projects need to adjust their timeline in light of their goals.

Define deliverables:

a deliverable could be a product, a result, a capability. Project deliverables are determined by the project objectives and are an essential part of the project plan.

Create a project schedule:

- to detail a project schedule we have to keep in mind
- the project timeline,
- the organizational resources required to complete each task,
- and any other information critical to the team management;

Needless to say, it must be comprehensive and easy to understand.

To create a project schedule, further, the project design divides the phases of the project into individual tasks and activities, determine dependencies, sequence the activities, and estimate the required resources and duration of each task.

The information one compiles in this process may reveal necessary adjustments (in one's roles, timeline, and/or budget) which are better to make before the project has begun than weeks or months later.

Do a risk assessment:

it is a problem that may or may not arise over the course of projects. It's important to identify risks in project design and mitigate them at the project planning phase rather than be caught off guard later. Areas of risk include:

project scope;

resources (personnel, financial, and physical);

project delays;

failures of technology or communication.

There's no way to control for all potential risks, but thinking through them ahead of time can save projects from failure.

Communicate the project plan:

establishing solid communications channels and expectations for project communication is crucial to disseminate projects clearly to their teams and all other stakeholders, one may have created a project communication plan when putting together a project's schedule.

Considering the educational context, especially the academic one, a project can be an opportunity for growth. Not only the people involved in the project, but the whole institution can take this opportunity to improve their skills.

Beyond any activity and outcome of a project, the most interesting element for leadership purposes is the growth in learning that a project can evoke. This must be considered as the most conspicuous legacy on which to improve students learning and to build subsequent projects.

It depends on the starting point and on the project itself what can be achieved in the growth of learning.

The more this process is non-linear or hierarchical but transformative, the more it generates more growth, as summarized in the ICE framework: (Ideas, Connections, Extensions).

Elaborating on Robert J. Wilson's studies, Susan Fostaty Young and Wilson himself presented ICE to represent three different levels of learning growth from beginner through to competence and experience.

Ideas represent the building blocks of learning. They are the fundamental, discrete pieces of information that make up the basics of new learning. Some teachers describe *Ideas* as being only information, something students acquire then possess. They include facts, definitions, vocabulary, steps in a process, and discrete skills. Any reiteration or recall of information from a textbook, notes, or lecture can be said to be a demonstration of *Ideas* level learning.

Connections are of two kinds: those made at the content level and those that may be said to be personal meaning-making. *Connections* at the content level are demonstrated when students are able to articulate relationships among discrete *Ideas.* When students are able to describe cause-and-effect relationships, articulate the relationship between or among concepts, or when they are able to successfully blend two or more discrete skills into a fluid, efficient movement, they are demonstrating *Connections* at the content level. *Connections* at the more personal, meaning-making level are demonstrated when students are able to relate their new learning to what they already know. It is during this phase of personal meaning-making that learning appears to take on a new dimension in that it seems to become more easily retrievable and longer-term than learning at the *Ideas* level.

At the *Extensions* stage, new learning is created from old so that students are able to use it in new, different, and creative ways that may well be quite far removed from the original learning context. The learning becomes internalized to such a degree that it helps students answer extrapolative questions, articulate implications, and anticipate outcomes.

At the end of the process, reflecting on a project should bring to the following point:

now that we know what we know, what difference does it make to the way we see the world and to what we can do?

Students, as well as teachers and those involved in a project, should be able to answer those questions.

Conflict resolution

> Real conflicts [...] which are experienced on the deep level of inner reality to which they belong, are not destructive. They lead to clarification, they produce a catharsis from which both persons emerge with more knowledge and more strength. Eric Fromm, *The Art of Loving*.

Why should we talk about conflict in a leadership context? Are leaders expected to resolve conflicts? Are leaders expected to be able to prevent conflicts? But what do we mean by conflict?

Although each conflict is unique, conflicts can be classified into the following types:

- Activity / Habits
- Communication / Miscommunication
- Honesty
- Insubordination
- Participant attitude
- Treatment of others

Speaking of the role of leadership in dealing with conflicts, we have to make a distinction – which we have partly pointed up at 4.1– between leadership and management.

ROLE	MANAGEMENT	LEADERSHIP
Orientation	Plan and manage the budget, focus on the bottom line.	Creating vision and strategy, looking to the future.
Aims	Organize and choose collaborators, direct and control, create (hierarchical) boundaries.	Create a shared culture based on common values, support the growth of collaborators, reduce (hierarchical) boundaries.
Relations	Pay attention to “objects”, produce / sell goods and services, act as a boss.	Pay attention to people, inspire and motivate followers, act as a coach, facilitator.
Qualities	Emotional distance Experience Verbal expression Conformism Competence	Emotional closeness Opening Listening Courage Integrity
Principles	Uniformity, control, stability	Diversity, motivation, discontinuity
Results	Maintaining stability	Creating change
Metaphors	Chronicle	Storytelling

Especially in conflict resolution, a leader and a manager will use different resources because they have different ‘qualities’ (as summarized above) as they pursue different ‘results’: sometimes ‘creating a change’ is easier after a conflict resolution while, on the other hand, after a conflict, it is very difficult to maintain stability.

Among the most recent research, that of three researchers from the Leadership Center of the MIT Sloan School of Management (Cambridge, MA) Deborah Ancona, Alaine Backman, and Kate Isaacs, took place between 2009 and 2011, with updates to 2019.

With a collection of quantitative and in-depth interviews, this research found many processes and behaviors commonly associated with agile organizations: multidisciplinary groups, the spirit of experimentation, etc. but it also noted the presence of less usual leadership models that showed greater resistance to conflict or greater resolution capacity.

First of all, the research identified three different types of leaders:

“Business” leaders, typically concentrated at the lower levels of an organization, create value for customers with new products and services and lead the organization collectively into unexplored territories.

“Facilitating” leaders, at the intermediate levels of the organization, ensure that business leaders have the necessary resources and information.

“Architects” leaders, at the highest levels, keep an eye on the entire organization, monitoring the culture, the strategy at the highest levels, and the structure.

An interesting element that the research has highlighted is a widespread cultural norm: leadership belongs to whoever is in the best position to exercise it, regardless of his/her title.

The three leadership roles together with this cultural norm allowed me to acquire a surprising level of self-management.

The same mechanisms that allow self-management also guarantee a balance between freedom and control.

Such contexts are able to function efficiently by seizing new opportunities quickly and also by reducing bureaucratic rules to a minimum, and this leads to a low rate of conflict.

Whatever the context in which a leader operates, and whatever his/her type of leadership, he/she will face conflicts that are primarily cultural, in the broadest sense of the term ‘culture’, while a manager will often be faced with conflicts of an organizational/economic nature.

In the artistic/musical sectors, which are the field of our focus on leadership, when we talk about cultural conflicts we do not mean that music itself is the ‘culture’ and therefore the object of the conflict.

Conflicts often arise about what we mean by ‘subtle’, inadequate, and often self-contradictory conceptions of culture :

culture is a thing: the reification of culture leads to the notion that it is a thing can act, rather than a property of human consciousness;

culture is uniformly distributed across a group: culture here is taken to be synonymous with group identity, leading to the imputation of uniformity to members of that group (example: the Italian music culture is *x*. Verdi is Italian, therefore Verdi is *x*);

culture is custom: here culture is taken to be synonymous with ‘traditional’- customary ways of behaving (even singing, playing, conducting, etc. in a traditional way). This leads to the notion that the only important thing to know about the members of some group is their rules for correct behavior.

Each of these misconceptions has implications for conflict analysis and resolution. A reified notion of culture can lead one to an overly deterministic view of culture and thus to ignore individual behavior in favor of culture as what needs to be changed if the conflict is to be resolved.

On the contrary, according to the self-leadership, the culture-as-consciousness perspective is organized around understanding, and it considers common sense received or locally built to perceive, interpret, evaluate and act on and in reality both external and internal.

This perspective is able to cope with a series of circumstances for any leader dealing with a conflict, raising questions:

-What expectations do they have for behavior/conflict resolution?

-Are they capable of imagining themselves in the opposite position?

-Can they imagine the benefits of a conflict resolution that also includes the opposite perspective? -How much is my position as a leader perceived to be equidistant in the conflict?

Inside the self-leadership acting for conflict resolutions, such questions need to be asked, and asked before questions of interests, needs, and values are addressed, which are the common management perspective questions.

Although not all leaders must have specific training for conflict resolution, some categories of leaders should be more predisposed, among them: musicians since they have an aptitude for listening as teachers have for conversation.

Leaders, especially in the creative sector, have to face each person as a complex system of past circumstances, emotions, values, and opinions with different histories and ways of communicating, processing the experiences around him/her, and handling the conflict.

Precisely in consideration of the complexity leaders have to face, they should be aware that there is no single solution for all conflicts, and therefore they have to orient themselves in a series of mediation processes:

build an agenda;
craft agreements;
greet and discuss the process;
hold a private meeting as necessary;
monitor follow-through;
negotiate with integrity (honesty/authenticity/objectivity);
organize preliminary planning and setup;
share perspectives.

Conclusions

'Tu me' inquis 'mones? iam enim te ipse monuisti, iam correxisti?
ideo aliorum emendationi vacas?'
Seneca, *Lucilio suo salutem* XXVII

We are used to a leadership model that controls, but this attitude reduces the leader to a mere controller.

The resistance to moving from hierarchical to non-hierarchical models is based on the fear that power passes from top to bottom, from the center to the periphery.

But power, like knowledge, can be multiplied.

The conceptualization of power as a 'non-zero-sum entity' (Thomas C. Schelling, 1958) is the critical step in understanding the essence of empowerment and many-minded systems management.

Considering leadership as empowerment is not the abdication of power, nor the sharing of power: it is a multiplication of power.

Leadership means exerting influence, having a clear vision, being persevering, instilling needed energy in others, being open to innovation, and offering one's teachings.

The real motivation is self-motivation: whether a musician works in a vast context or in perfect solitude, no mission will offer the right motivation until it is personal.

Leaders who assume self-leadership upon themselves are open, and therefore they can work to make a given mission become personal to all involved, which is then the key to creating self-motivation.

Thus, leadership passes from the classic 'exercise of planning and control' to the innovative one of creating the context. A context where true motivation is self-motivation, the result of a shared vision, obtained with the example of the leader who provides the energy for change and improvement.

When the complexity of a music sector increases (in such contexts as symphony orchestras, opera houses, higher education institutions) it cannot be dealt with centrally, it is necessary to decentralize, focusing on the participation and the assumption of responsibility by everyone.

Self-leadership approach in HEIMs have to share certain characteristics:

-emphasize human rights and social justice;

-reflecting on gender equality;

-analyze asymmetrical social relations;

-promote competent cultural relations between the evaluating team and the members of the community or social organizations in which music acts;

-use mixed and culturally appropriate methods for music in education action;

and apply critical race theory, post-colonialist theories, etc.

In any type of context, we must recognize that the nature of leadership is properly relational, that its fundamental quality is in mobilizing all those involved in this relationship, that its authentic value consists in being successful thanks to the positive and creative alliance. with the 'Other'.

To broaden the definition offered by Peter F. Drucker, "leader is someone who has followers", it could be added that leadership is building relationships of trust with one's workgroup in order to guide, lead people towards the achievement of organizational goals, building opportunities of learning and growth and remembering that the ultimate goal of leadership is to generate new leaders.

Effective leaders delegate a good many things; they have to or they drown in trivia. But they do not delegate the one thing that only they can do with excellence, the one thing that will make a difference, the one thing that will set standards, the one thing they want to be remembered for. *They do it*.

As we have highlighted in this chapter, beyond the leadership typology that acts, leaders are expected to:

-know their limits and their potential in the field in which they operate,
-are able to motivate others as
-recognize other limits and potential,
-are able to lead a team in the design,
-know how to make the most of community music,
-know how to prevent or resolve conflicts.

Leaders are therefore asked to, first of all, motivate themselves and, at the same time, to motivate their collaborators and this ability is considered one of the keys to the success of the leader (David I. Jung, Bruce J. Avolio, 1999). For this reason, in the NEWS in MAP project, we speak of 'self-leadership' that precedes and substantiates leadership.

For the development of more interesting musical contexts, the action of motivating musicians is not so far from the action of recognizing their resources through individualized consideration and active involvement in processes (creative, interpretative, organizational ones). In the managerial sphere, what increasingly often and perhaps with inadequate terminological precision, goes by the name of "empowerment" (Richard L. Daft, 1999): it is a set of behaviors aimed at allowing others to have that necessary power to achieve personal and collective results at the same time. On the other hand, a more creative point of view needs 'power of leadership' understood as that energy to move, and in turn capable of moving, that the artistic/musical sector needs: this is 'self-leadership'.

For the improvement of musical careers we need distributed, interconnected, self-motivated and self-activated intelligence.

The future of the art-music sector is in the periphery: a periphery inhabited by self-leaders.

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Chapter V

Digitalization; Today's and Tomorrow's Musician

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Mapping the territory: A short review of related literature

When we talk about the role that digitalization plays in the lives of musicians and audiences of today, we have to make a clear distinction from the very beginning: Digitization and digitalization are two completely different approaches and these two extra letters make a lot of difference. Specifically, digitization is the process of converting a wide range of data (i.e., photos, sound files, and paper documents) into a digital form. Inevitably this is very helpful since it allows for easier access and editing and saves time and space. Digitalization, on the other hand, is a process that goes beyond digitization, in that it employs available digital technologies (i.e., computers, software, online platforms, smartphones, social media, etc) to enhance opportunities, change approaches and modes of implementation, and delivery, collect and analyze data and transform and advance business models. This ultimately leads to increased access, efficiency, and revenue.

Of critical importance is how digitalization can be easily utilized to promote the work of novice and professional musicians. Various authors have discussed and analyzed how digitalization and social media platforms have promoted democratization in the field (Brusila et al, 2021; Harkins & Prior, 2021; Hansen & Gamble, 2021) and have changed the meaning and experience of live music and the global music industry overall (Azzellini et al, 2019; Lozic, 2019; Zhang & Negus, 2021). Specifically, Brusila et al (2021) examined the impact of the "wider" digitization on social life with a particular interest in issues that have to do with diversity, equity, access, participation, inclusion, or fairness of music cultures. Despite the irrefutable impact that digitalization had on popular music, the authors also share various critical viewpoints and pessimistic perspectives and caution that "... the potential for cultural democratization exists, but to the extent to which such expectations are fulfilled is a much more complex question" (p. 8). In closing, they support that the complex interrelation between music, digitalization, and democracy must be critically analyzed and contextualized.

Harkins and Prior (2021) follow this recommendation by examining the impact of specific digital technologies on specific styles of music. Through a thorough examination of three case studies focusing on the use of a sampling drum-machine in hip-hop, the use of a bass line synthesizer in acid house, and the use of music-production software in grime, they contribute to the discourse by being suspect and critically scrutinizing the terms of "democratization" and "digitalization." They caution that "...music technologies are far from inert objects waiting to be purchased, deployed, and disseminated... [and] [t]heir development, take-up and appropriation are...shaped by the complex social relations of the world into which they enter" (p. 16).

Hansen and Gamble (2021) were more specific in their critical analysis since they concentrated on the internet-based popular group Brockhampton and examined the democratizing potential of digital technologies through their investigation focusing on the aspects of inclusivity, queerness, and esthetics. They conclude by cautioning that "[i] insofar as the novel and potentially subversive aspects of the group's practices obscure the ways in which normative values and capitalistic systems are upheld, it could be argued that Brockhampton exploits democratic values in tokenistic gestures of communality" (p. 14). They continue by stating that "[i]t is evident that counter-hegemonic discourses and socialities can be appropriated and exploited in the interest of capital" (p. 14).

Apart from the above studies that focused on the impact that digitization has had on democratization, Zhang and Negus (2021) have examined the influence that digital technologies have exerted on live music and have differentiated between the "experience economy" and the "attention economy," while "... illustrate[ing] how digital corporations and social media platforms are becoming ever more central to the changing experiences, economies, and industries of popular music" (p. 540). By broadening and expanding the meaning and experience of live music, they examined how live performances and musical activities are incorporated, manipulated, and promoted over the various platforms and social media ("platformization").

Lozic (2019) illustrated the change from the old way of distributing and using physical music content (i.e., CDs and LPs) which has experienced a significant decline in revenue from 1999 to 2014, to the "new" music industry which is mainly focused on earnings from performance rights and synchronization revenues (i.e., ringtones, subscription and streaming, single and album downloads, etc) which, especially in the USA, has experienced steady growth during the last 10 years.

Despite the rapid expansion of online platforms, some researchers (Azzellini et al, 2019) found that still, they have not taken over the live music market. This is mainly because a) a qualitative assessment of value for the creative work provided by musicians and bands is of high importance and cannot easily be quantifiable through an online platform; b) the task of selecting and hiring musicians is quite complex and contingent to many variables that are not easily negotiated over an online platform and c) the wide diversity of the field of "live music", the differences between function and creative music and the fragmented nature of the buyers, make the organization of an online platform very cumbersome. Thus, it is important for music students, amateur and professional musicians to be aware of the advantages and limitations that digital technologies provide and find ways to best incorporate them in their personal and professional careers.

Procedural application

It is imperative that conservatories and higher education institutions in music find meaningful ways to engage their undergraduate music students (i.e., the musicians and music teachers of today and tomorrow) with entrepreneurship and digitalization. This is essential not only because digital technologies are, inevitably, an integral part of our modern lives (especially since the start of the Covid-19 pandemic in 2020), but also because it opens new doors for employment for many musicians who have portfolio careers or multiple jobs (for musicians, this is also termed "gig economy").

One way towards this goal is to incorporate a component of digitalization in as many of the courses of the undergraduate music degree. Another way would be to add a focused course on entrepreneurship and digitalization, be it an elective or, preferably, a required one that students take midway in their academic studies. Either way, it is important that students don't wait until their last semester to start thinking about developing their future careers in the field of music and connect with the harsh realities of the life of a performing artist. Moreover, developing entrepreneurship and digitalization skills is not a one-time-off experience but a process that matures and develops over time, a process that needs trial-and-error, design-implementation-redesign. Students need time to absorb all this information in order for it to become meaningful and be applicable in their future professional lives. It is, therefore, suggested to consider such an experience as a multiyear project that is spread out throughout their studies.

Here we provide some ideas that we hope will be of value to the users of this manual. It is always necessary and useful to start by reflecting on your unique traits and characteristics as a person and a musician, as well as your immediate and future professional plans. Consider questions such as:

- What are my assets as a person and as a musician?
- In which field/area of music do I feel more suitable, successful, and content?
- What aspects of a career in music do I really like and which do I dislike?
- What would be my ideal job in 5 years from today?
- What do I feel is my unique contribution to music regionally, nationally, and internationally?
- What are the major characteristics that distinguish me from other classmates/colleagues of mine who are in the same stage in their studies/careers?

▪ What are the major areas in which I feel I need to improve upon?

As an overall approach, when we are involved with digital technologies there are no ready-made answers for anything and there is no one-approach-fits-all. Each one of us is different and has diverse needs, strengths, and interests and the same holds true for our audiences. In regard to audiences, it is important to point out that through digitalization our audience is not only local, regional, or even national but international. This realization opens up an extremely wide range of opportunities and requires a complete shift of mindset from the local level to the global level and, ultimately to what is nowadays referred to as the global level, i.e., consideration and involvement at both the local and global level. Therefore, each approach with digitalization is unique and based on the specific interests and strengths of the user and the specific target audience he/she wants to connect with. One cannot assume that by replicating another person's successful approach with digitalization that an analogous success is guaranteed.

As with everything else, everything starts with a small step. First of all, one needs to set up a well-prepared and attractive promotional package for him/herself. This should include, but not be limited to a PR Kit with a selection of high-quality photographs and a well-articulated and personal CV that clearly describes your background, education, values, and goals. This is the best way to honestly and clearly present yourself and your involvement with music. It is important to be able to "sell" what you do and promote what you are good at and passionate about with the goal to create a professional network globally. This will inform about your activities and provide support while feeding your musical and artistic endeavors. Overall, you should think of yourself as an individual and an artist who offers something unique to people and society.

Elaborating on this idea while preparing such a PR Kit, it is crucial to have in mind that the world nowadays is full of great instrumentalists and musicians. What, in our view, would make a difference and distinguish one from the rest, is the level of social involvement and consideration of people, colleagues, fellow musicians and the society at large. This is especially so for someone who is at the beginning stages of their careers. Without meaning that one needs to take over a social-activist role, it is important to consider what is **your** role as a musician in the community and society. Nowadays, with the abundance of available content in numerous digital platforms and with the ongoing negotiation between "experience economy" and "attention" or "distraction economy," as explained by Zhang and Negus, musicians and artists, at one point or another, will need to reflect and answer the above crucial question.

It is important to also keep in mind that balance is the key. Readers and viewers of your Press Kit should not be overwhelmed with lots of information that, although it may be important for you, others may find it trivial and cumbersome. Provide personal information but avoid getting too personal. Remember that this is a Press Kit for you as a musician, a performer, and an artist. People want to get some information about you but don't get too personal. You should consider the Press Kit as professional as possible and as a way of branding yourself and what you do and offer to people.

The same guidelines go for making a website. Nevertheless, on the website, there is space and opportunity to provide more personal information, if one considers this as important, through the availability of a blog or a vlog. Here you can share information about your personal life, your hobbies, your feelings about a project that you have been involved with, a concert, your collaborations with fellow musicians, your travels, etc. As with other issues discussed above, there is no recipe of what to include or exclude from a blog or a vlog. This is where your personality is shown.

A way to bridge the professional part of you and the more personal aspect of yourself is to take the role of a journalist and interview others in your field. For example, you can identify and interview five role models in your field and/or important mentors in your career path and share this information through your blog or vlog from your website. You can also interview previous graduates from your school who are one or two steps ahead in their career development and present them as a "yes-you-also-can-make-it" example to younger students and as mentors to future students. Through these interviews and the way they are presented in your blog/vlog, you can engage in professional activities in a more personal way and contribute to the musical development of yourself and others. Through this engagement, you can clearly indicate that you have a high level of self-motivation, self-efficacy, and autonomy in your career path. At the same time, you also develop your audience and followers through social media.

Finally, another suggestion for engaging with digitalization is to develop and implement a real music project that is of interest to you and in which you engage yourself with the local community. This does not need to be something big and comprehensive that takes a lot of time to plan and execute. It can be something "minor" but it can have a big impact on the lives of people in your immediate community. You can also think to develop a project in another place far away from where you live, in which such activities are scarcely available and combine it with an opportunity for you to travel, see other places and make new friends.

There are various important questions to ponder when designing such a project: **Why** will you do that? (i.e., what is the musical, artistic and social argument that guides the development of this project); **By whom**? (i.e. who will take part it in and what are the roles of each participant); **For whom**? (i.e., who will it benefit from it; who will attend, and who will participate in it); **What** will it entail? (i.e., what activities will it include and what methodology you will follow); **How** will it take place? (i.e., how will you support it and fund it; how will you document and share it with other audiences; how will you promote it and make it accessible to others; how will you evaluate it and access its impact); **Where** will it take place? **When** will it take place? You should try and answer all these questions as comprehensively as possible, in order to avoid any pitfalls and to ensure that things will run as smoothly as possible.

Overall, the idea is to think about is to provide effective and enjoyable activities that engage people actively with music-making, which otherwise they would not be engaged with. Think of how you can bring your music **to** the people and **with** the people, instead of **for** the people. Some ideas would be to work with children in impoverished areas, with people from immigrant communities, with the elderly in a community home center, with people with special needs, with hospice patients in a clinic. You can use custom-made instruments created with recycling or inexpensive everyday material (i.e., garbage cans, plastic buckets hit with wooden sticks, custom made maracas, etc) and engage people with singing and rhythmic activities, movement, collaborate with them in communal songwriting and perform the music that they like. Be as creative as you can and you will be surprised how things that we as musicians often underestimate or take for granted, can be so meaningful and rewarding to non-musicians and the lay public.

The final assessment of your project should be how well it will be promoted and received on various digital platforms, both during but also after its implementation. This is measured not only quantitatively by counting the people who will attend it and the number of views and likes, but also qualitatively by the feedback, you will receive from people who attend and participate in it and the comments that will be made on the digital platforms, the stir that it will create and the possible requests for replicating it in other places or venues. Remember that, despite the obvious benefits that digitalization provides, it also requires a lot of commitment and continuous involvement. Digital platforms change very fast and you need to be constantly updated for new developments. Digitalization is not a panacea for everything and it doesn't guarantee constant success. Remind yourself that, above all, you need to constantly aim at improving your art and always do the best you can in every endeavor that you engage with. Do not forget that you should be honest with yourself and with others and that what matters most is the real engagement and interaction with people. Therefore, you should leverage digital technologies and turn digitalization into actionable knowledge.

Endnotes

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